

New York, New York

The Newsletter of the British Othello Federation

January 1991

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White (Rose) to play.

Find a win for the New Yorker above (see page 34)

or, if you can't do that ...

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Black (Handel) to play.

... find a way to win the British Championship (see page 10).

This newsletter is so good we named it twice? Or perhaps our title commemorates the participants in Superbowl XXV? Or is it a plug for the New York Open (see page 3)? Or is it just that we couldn't think of anything better?

The first position on the cover is from Tamenori v. Rose in the World Championships. The second is from Handel v. Leader in the British Nationals.

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Please note that Peter Bhagat has moved house, and that David Haigh's 'phone number has been adjusted.

The British Othello Federation is an independent body. Annual subscription costs £5 for the first year's membership (including a copy of the instructional book *Othello: Brief and Basic*) and £3 thereafter. Ten years membership is available for £25. A foreign subscription costs £5 per year, or £45 for ten years. Cheques or postal orders payable to the *British Othello Federation* should be sent to David Haigh.

Forthcoming Tournaments

First and foremost, the Cambridge International Tournament will be held on the 16th and 17th of February at the University Centre, Cambridge (this is the same venue as in previous years), starting at 10 a.m. on Saturday. The event will, as ever, consist of an 11-round Swiss-style tournament, finishing by lunchtime on Sunday, followed by best-of-three matches to decide first and third places. The entrance fee is £1 for juniors and unwaged, and £5 for everyone else.

Everyone is welcome. Last year, we had 39 players, and we hope to better this. There is always a wide range of players, ranging from some of the world's top players (the French contingent promises to be even stronger than usual, and this year we shall have two Poles and probably the three top Russian players as well!) right down to some novice players.

Anyone who brings a sleeping bag will be put up for free, and guest house accommodation is also available if you book early enough. Social highlights of the weekend include the Friday evening get-together at Pete's house (note, Pete has moved—see page 2), and the Saturday evening meal for about thirty. Further details, including directions if required, from Peter Bhagat. It's not necessary to inform Pete in advance that you're coming: but it helps him if you do.

The remaining European Grand Prix tournaments this year will be: Copenhagen (27–28 April), Brussels (20–21 July) and Paris (31 August–1 September). Contact Pete for further details if you think you might be interested.

We've also received notification of the U.S. Open Othello Tournament, to be held on May 4, 1991 in New York. Before you stop reading, I should mention that the prize fund for this event will total \$800! Anyone interested should contact: David W. Parsons, 7 Peter Cooper Road, #10G, NY, NY 10010, USA. There is an entry fee of \$25.

Finally, there are of course eight regional tournaments happening around the country. See page 11 for further details.

Editorial *by Graham Brightwell.*

Apologies (as usual) for the late arrival of this newsletter. Actually, I was starting to get worried that we wouldn't have enough articles, when Mike Handel came through with six separate pieces! If he can write six, then surely you can write one! Please send me anything connected with Othello: the deadline for the next newsletter is, roughly, the end of July. Meanwhile, many thanks to those who wrote something for this one.

You may also have noticed that, in response to a few requests, we have increased the print size. However, please note that we have done this by increasing the number of pages, not by decreasing the amount of material! Comments?

The committee meeting in November was highly productive, and resulted in various changes being made. There are several things arising from this meeting which you ought to know about.

Firstly, note that you now have to be a member of the Federation to play in a Regional tournament. This was felt by all to be a reasonable demand, since the Federation does go to some trouble to organise the tournaments, and we are very keen that all Othello players in this country do remain members. Connected with this, some concessions were introduced. We know that there are several households where two or more people play the game, but only one person is a Federation member. For these people, we have brought in a joint membership scheme, whereby, if one person is a member, any other person living at the same address can become a member (and so have the right to play in our tournaments) for an additional £1. So, if there are two of you at the same address, you can both be members at a combined annual cost of £4. By the way, if you turn up at a Regional and your subscription has lapsed, the organiser will be able to take your subscription from you at the time.

New members are to be treated differently as well. We feel that all serious players ought really to have a copy of Ted Landau's book *Othello: Brief and Basic*. So what we're going to do is to charge people £5 for the first year's membership, and throw in a copy of the book with that. Obviously we're not going to get rich doing this, but hopefully we'll persuade more people to take up the game seriously(ish) as a result. Also, if someone turns up for the first time at a tournament, we don't want to sting them for £5 plus the tournament fee, so we'll give them free entry to the tournament if they join up.

By the way, if you're already a member, then you can get *Othello: Brief and Basic* from David Haigh at a cost of £5. Alternatively, Regional organisers will have a (small) supply available.

I hope none of that is controversial. I suspect the next bit might be. I've had the experience a couple of times of trying to persuade an outsider that Othello is taken seriously in this country. The conversation gets on to the subject of the

National final. People who are used to chess, or draughts, or Go, are incredulous when told that our major tournament of the year is held over just one day, with just seven rounds. (Another point that's hard for these people to swallow is the half-hour time limit, incidentally.) The committee all felt that it was time to switch to a slightly longer event. But don't panic, our new-style event fits into one weekend without too much stretching. Here's our proposed new format.

Saturday	1 p.m. – 3 p.m.	Annual General Meeting.
	3.30 p.m. – 6.30 p.m.	National Final, Rounds 1–3.
	7 p.m. onwards	Dinner.
Sunday	9.30 a.m. – 12.30 p.m.	National Final, Rounds 4–6.
	12.30 p.m. – 2 p.m.	Lunch.
	2 p.m. – 5 p.m.	National Final, Rounds 7–9.
	5.15 p.m. – 6.15 p.m.	Grand Final (one game).

Or something like that. A 9-round tournament would be fairer all round, we feel. (This year's tournament certainly stopped too soon.) The one-game final has been arranged with half an eye to publicity—it might make good television! The event starts at a reasonable time, and is scheduled to end earlier than under our current system. Maybe this won't be controversial after all.

Anyway, *it is not too late to object*. If you really think this is wrong, say so, either to one of the Federation officers at a Regional, or in writing to David Haigh. Conversely, if you strongly support this proposal, please let us know. Alternative suggestions, or minor adjustments to the scheme set out above, are also very welcome. The 1991 Final has been very provisionally set for London, incidentally.

Notation.

a1	b1	c1	d	e	f	g	h1
a2							
a3							
4							
5							
6							
7						X	C
8						C	h8

The board is split into eight columns and eight rows. Each column is labelled with a letter, from 'a' for the left-hand column to 'h' for the right-hand column. Rows are numbered from '1' for the top row to '8' for the bottom. This is the opposite convention to that used in chess. Thus the top left corner is called 'a1', and the bottom right is 'h8'.

A square such as b2, one in diagonally from a corner, is known as an 'X-square', and a square such as h7 adjacent to a corner is a 'C-square'.

Compass directions are sometimes used when describing regions of the board, so for instance the area of the board near to h1 is called the North-East corner, and row 8 is called the South edge.

The 1990 National Championships *by Our Reporters.*

The weekend's events began with an informal Quickplay on Saturday afternoon. Most people played five rounds. The tournament was very altruistic, with four people tied for first place: Pete Bhagat, Garry Edmead, Mike Handel and John Lysons. Imre Leader and Graham Brightwell were disappointing, but Graham at least had the excuse that he was concentrating on producing the pairings for each round while the previous one was still in progress. The Quickplay was followed by the AGM, which seemed to be vaguely productive, even though nowhere near enough people made the effort to turn up.

Everybody turned up on Finals day, except Robert Verrill and Rodney Hammond. With Imre, Pete, Graham, the Stephensons, Alex Selby, John, Aubrey de Grey, Helena Verrill, Mike and the G-Gs (Guy Plowman and Garry Edmead) all here, this looked like the strongest and most wide-open championships for a long time. About twenty minutes into the first round, Joel Feinstein arrived as well. Of course, he had less than ten minutes left on his clock. Unfortunately for Ian Turner, Joel is rather good when forced to think quickly. Meanwhile, remarkable things were happening elsewhere. Pete made a strong start, beating Ken Stephenson 62–2. But Imre lost to Guy from an overwhelming position, and Graham was held to a draw by Alec Edgington.

In Round 2, Mike beat Joel, but with only 1 second left on the clock at the end! Graham continued his run of form (bad form, that is) by losing to Ian Turner.

Round 4 saw Neil Stephenson seeing off Pete, with Mike Handel “somehow managing to wriggle out of a completely dead position” to beat Alex. This round also featured a commendable performance by Roy Arnold, who lost only 31–32 to defending champion Joel Feinstein.

Most of the pre-tournament favourites looked to be out of it, and Neil and Mike were the only two unbeaten players. Mike emerged victorious in their Round 5 game, giving him a clear one point lead. “It was a very strange, lonely and unsettling feeling,” writes Mike. “I’m a committed also-ran man myself.”

In other games this round, Imre beat Pete, and had now reached joint second place after his first-round loss. The first game to finish, after about ten minutes, was between Garry and Guy. The score was, surprisingly enough, 32–32. Hmm. At this point we had Mike 5, Imre and Neil 4, Guy, Garry and Graham 3.5, Pete and a few others 3. It looks from this as though the era of Cambridge domination may be over. This has to be a good thing for the game in this country.

But the old guard had a few more tricks left yet. Toward the end of Round 6, it looked as though Imre and Graham were both going down to their second defeats, but Mike and Garry respectively fell for outrageous swindles, and experience triumphed in both games. Neil killed off Guy's chances, and the stage was set

for an exciting last round.

Imre, Neil and Mike all had 5 points, with Graham half a point behind. Graham beat Mike, who was showing the effects of the tension, which left the game between Imre and Neil to decide the title. Amazingly enough, this was the first time they had ever met in a tournament, despite both having been in the national top 5 since at least 1985. Imre Leader won it, and so took his third National title, the first player to achieve this.

Graham Brightwell was second, with $5\frac{1}{2}$ out of 7 and an embarassingly low sum-of-opponent's-scores. Graham has finished in the top two for four years running. Tied for third on 5 out of 7 were Pete Bhagat, Mike Handel and Neil Stephenson. Pete had the worst tie-break, so Mike and Neil played off for third. The day had obviously taken its toll on Mike, and Neil won stylishly.

6th was Guy Plowman on $4\frac{1}{2}$, followed by: 7. John Lysons 4, 8. David Stephenson 4, 9. Ken Stephenson 4, 10. Alex Selby $3\frac{1}{2}$, 11. Garry Edmead $3\frac{1}{2}$, 12. Alec Edgington $3\frac{1}{2}$, 13. Joel Feinstein $3\frac{1}{2}$, 14. Mark Wormley 3, 15. Ian Turner 3, 16. Aubrey de Grey 3, 17. Helena Verrill 3, 18. Phil Brewer 3, 19. Matthew Selby 2, 20. Ian Barrass 2, 21. Robert Stanton 1, 22. Roy Arnold 0.

The Challengers' Tournament, run alongside the National Final, was once more a pleasant event, despite the disappointing turnout of 6, including David Haigh, who kindly volunteered to step down from the main tournament to even up the numbers. Julian Richardson won the closely-fought event with $5\frac{1}{2}$ out of 7, ahead of John Bass $4\frac{1}{2}$, David Haigh, Annemarie Clemence and Alison Hughes, all on 3, and Wayne Clarke on 2. Julian thus becomes the first player to qualify for next year's Final.

All those who took part would like to congratulate Imre and Julian on their victories, and to thank the tireless organiser, Peter Bhagat, as well as Paul Smith who refereed, as is traditional, smoothly and ably.

Some games from the Nationals, with notes by the protagonists.

42	41	34	29	33	32	44	43
57	58	14	16	31	30	38	45
18	15	3	4	13	11	36	52
27	8	5	○	●	6	37	51
28	9	7	●	○	1	56	50
12	39	10	2	17	23	54	53
48	40	26	19	24	22	46	59
47	35	21	49	20	55	25	60

Brightwell 30 Turner 34

Notes by Graham Brightwell.

This game came in Round 2. I had just drawn in Round 1, so I couldn't afford this loss. This is one of those games which is awful to look back on. I was way, way ahead, and rejected some lines which looked like fairly definite wins in favour of forcing Ian to sacrifice more and more. Ian sacrificed more and more, and somewhere along the line my win went away. I claim to be slightly unlucky, but really it's a case of poor judgment.

12. This is a new one on me.
19. I've been in more-or-less this position before. 19e2 20f1 leads nowhere, so I tried my luck in the South.
22. e7 is surely better.
29. At this point I'm clearly ahead. The free move at b8 can wait until White has had to come through the wall. Once again, e2 is met by f1.
35. All absolutely routine. White has been forced to take the North edge. Now Black takes the free move and White has to come through again.
38. Certainly White has to try something, and this looks like the only shot. Black should probably respond with 39b2, followed by a2 when appropriate. But playing off 39b6, forcing 40b7, was too tempting.
41. Now of course b2 is out of the question. It's a toss-up between a2 and b1.
46. Spectacular. Routine moves all open up the game completely. This doesn't win, but it poses a few problems.
49. One win now is 49b2 50a2 51h8, and Black is bound to get both d8 and f8 eventually. But I am waiting for something better.
51. It was around now that I realised I was drifting into trouble. I am trying to arrange things so that I can cut onto the diagonal and get to h8 without letting him into f8 in the meantime. This is all too much to hope for, and I end up just playing a random move.
55. In the end, it's the parity that kills me.

58	59	56	57	49	39	48	51
53	60	35	29	36	33	42	52
30	32	12	1	6	8	34	41
31	19	28	○	●	7	38	27
54	13	2	●	○	4	14	15
23	18	22	5	3	20	9	16
47	45	25	11	10	37	50	17
46	26	24	44	21	43	40	55

N.Stephenson 18 Handel 46

23. Yikes!
30. Sets a trap (which Neil duly falls into).
32. Double yikes!
33. Trying to tempt me into e2.
34. I'm having none of it. If 34e2, he has 35g4, saving c2 for later.
39. Nah! He had to stop White's g8, so 39d8 is better. It's all downhill from here.

Notes by Mike Handel.

The scene is set. The only two players still with maximum points clash in Round 5. Who will triumph? The sausage freak from Durham or the greasy yob from Leeds?

9. I just knew he'd play this line of the Cat. Neil's into Cats, you see.

12. That surprised him.

15. This is the start of all Neil's problems. f8 or e8 instead.

18. Coo. Playing off pairs. Must be good.

Mike tells us that this is the first and (so far) only game of Othello he’s played which he is genuinely pleased about. For the non-cognoscenti out there, we wish to point out that this game was in fact a victory for greasy-yobdom over sausage-freakdom.

59	52	60	47	50	51	53	55
39	58	26	21	20	30	54	36
16	14	18	7	5	25	11	29
23	13	12	○	●	4	28	33
56	19	3	●	○	1	17	24
57	15	6	2	9	8	22	34
49	40	32	10	27	31	37	48
45	44	38	41	35	46	43	42

Brightwell 36 Edmead 28

North. Note that the structure Garry has up there is not intrinsically weak, but if ever any of my moves on the North edge becomes quiet, it’ll play very well for me.

40. Good stuff. a6-d8 instead is no use.

42. Whoops! After 43h7 44g8, I’ve lost a move. I decided I couldn’t afford it, so tried to squeeze two moves out of the region somehow. In retrospect, this is wrong.

44. This is good . . .

46. . . .but this is a decisive blunder. He should play 46a5. Then he’s guaranteed the West edge and, as a bonus, either f8 or h7 will work as a swindle for him whatever happens.

47. With a great sigh of relief! Now I’ll either get to h7 or save the West edge with a tempo gain.

50. And the North region plays very badly for him. But note that I need every last swindle to win.

Notes by Graham Brightwell.

I wish to point out that I am now 3–1 against Garry, despite the game published last time. As you will see, I don’t deserve to be.

20. It’s book to here. I think 20a4 is better.

26. An interesting move—see *Glossary*.

35. h7-e8-f8-d8 didn’t seem to be going anywhere. But now he has to take the edge before I do.

39. This hasn’t worked out the way it was supposed to. I can’t play d8, so I have to go

47	48	14	51	53	55	54	59
31	43	9	8	28	26	60	49
46	6	2	3	21	27	30	29
10	5	1	○	●	20	22	44
50	7	4	●	○	17	25	33
15	13	12	11	16	24	35	32
42	52	19	34	18	23	58	45
41	36	39	40	38	37	56	57

Handel 30 Leader 34

Notes by Mike Handel.

Now to Round 6. All I had to do was beat Imre Leader. Piece of cake, I hear you say? And then, you see, I’d be Champ with a round to spare. Well, we can’t have that, can we?

6. Imre asked for a moment’s thought before we started. There are various theories as to what he was thinking about, and why he played this move. (A) “He’s (me) only been playing for

a year or so. This means he's probably got a fair opening book but hasn't had time to look at deviations. So I'll deviate early and confuse him." (B) "I'll get him out of his book as early as possible. I might be losing for a while but the pressure of being ahead from the start might get to him." (C) "I wonder what's for lunch tomorrow."

7. Probably wrong. It's good for me anyway 'cos at least we transpose into a sane opening. [*Most people play this 7, and then follow up with 9d7 – Ed.*]

14. Hmm. I don't agree with that.

23–25. I'm proud of this sequence.

31. I quote Imre at this point: "Exciting stuff, huh?"

37–43. I'm proud of this too. Believe it or not, it was all planned. Imre said maybe 37d8 was better, and he might be right.

49. Error! Error! I had my chance and I didn't take it. Excuses? I dunno, time trouble, pressure, brainstorm [*Imre's view of this ending: "I was dead. There was only one chance: I played to set up a swindle where I was threatening to get both the moves a5 and b7. He was in time trouble, and he missed it."*]

53. Believe it or not, Black has a draw at this point: 53g1 54f1 55e1 56g2 57h1 58g8 59h8 60g7.

60. Aaaargh!

50		59	44	43	42	57	56
35	47	46	25	24	41	58	40
51	30	8	3	11	5	39	36
34	31	6	○	●	2	23	49
26	15	13	●	○	12	14	33
37	18	10	7	1	9	32	48
38	53	16	17	4	29	45	55
52	22	21	20	27	19	28	54

Leader 54 Bhagat 10

41. This gains access to h4, and threatens g7, winning the h1 corner with a Stoner trap. To prevent this, White has to play something really horrible in the North, and Black's win is now sure.

42. Another try is 42c2 43g7 44h7, but Black then has simply 45h4 46h6 47a3.

Notes by Imre Leader.

11. The opening is very strange, but the shape of the black discs at this point is a good omen for me.

17–21. After this sequence, Black is ahead.

30,32. White has to try to run Black out of moves. This excellent sequence makes the position totally unclear.

35,37. White has no access to the a8-b7 region. This means that, unless Black runs out of moves, he will definitely win in the ending.

The 1991 Regionals *compiled by Imre Leader.*

This year there are an exciting 8 regionals, rather close to the number the year before. We have new regionals in Wellingborough [*Where's that? – Ed.*] and Manchester, and a change of organiser for Doncaster. As always, the B.O.F. is amazingly grateful to all the organisers for agreeing to run these things! The regionals are more spread-out time-wise than before. In particular, note the late regionals.

The rules about qualification for the Nationals are the same as last year: the players who qualify from a regional are the top 3 players who haven't already qualified (i.e., at an earlier regional or because they won the Challengers').

If you plan to go, do give the organiser a ring to find out if there are any last-minute changes. Organisers can also tell you about how to get to the venue.

We should have 24 players for the Nationals, plus Julian Richardson. So, unless you're Julian, this is your chance to qualify for the Nationals. Remember that there is always a very wide spectrum of playing strengths at a regional, so no-one should be 'afraid' to come along. They're always very friendly events!

WELLINGBOROUGH. Saturday February 23rd, 9.30am.

Organiser: Guy Plowman, 137, Torrington Crescent, Wellingborough. 0933-678886

Venue: Victoria Centre, Park Rd., Wellingborough.

EASTBOURNE. Saturday March 9th, 9.30am.

Organiser: Rodney Hammond, 70, Percival Rd., Hampden Park, Eastbourne. 0323-502167

Venue: Highfield Junior School, The Hydnye, Hampden Park, Eastbourne, East Sussex (200 yards from Hampden Park station).

EDINBURGH. Saturday March 30th, 9.30am (perfect for an Easter break).

Organiser: William Hunter, 95, Bankton Park East, Murieston, Livingston, West Lothian EH54 9BN. 0506-33386

Venue: Afton Hotel, Grosvenor Crescent, Edinburgh.

WINCHESTER. Saturday April 20th, 9.30am.

Organiser: David Haigh, 62, Romsey Rd., Winchester, Hants SO22 5PH. 0962-853826

Venue: Westgate School, Cheriton Rd., Winchester, Hampshire.

CAMBRIDGE. Saturday May 4th, 9.30am.

Organiser: Pete Bhagat, 86, Devonshire Mews, Devonshire Rd., Cambridge. 0223-62323

Venue: Wolfson Party Room, Trinity College, Cambridge.

MANCHESTER. Saturday June 8th, 9.30am.

Organiser: John Lysons, 5, Ashlands Drive, Audenshaw, Manchester M34 5EF.
061-320-8467

Venue: Denton Festival Hall (Pennine Suite), Denton, Manchester. (Buses 210, 211 and 204 go from town.)

LONDON. Saturday June 22nd, 9.30am.

Organiser: Graham Brightwell, 42, Rossiter Rd., Balham, London SW12 9RU.
081-675-8873

Venue: London School of Economics, Houghton Street, London WC2A 2AE.
(Nearest tube: Holborn or Temple.)

DONCASTER. Saturday July 27th, 9.30am.

Organisers: Sue Barrass and Roy Arnold, 17, Newhall Rd., Kirk Sandall, Doncaster DN3 1QQ. 0302-882476

Venue: St. John Ambulance Brigade Headquarters, St. Sepulchre Gate West, Doncaster.

Perfect Timing *by Michael Handel.*

Most professional athletes have a good sense of timing. They instinctively know the right moment to pass/throw/hit the ball/dart/opponent. Similarly, great military generals always had the knack of sending in the crack troops at the most effective opportunity. Othello players are not excluded. Good timing can make your blows all the more telling. (What an intro!)

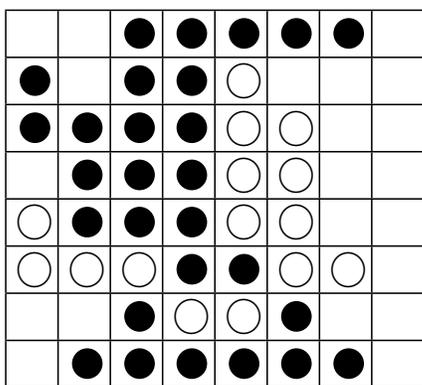


Diagram 1. White to play.

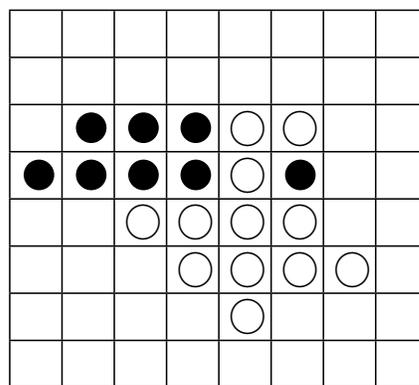


Diagram 2. Black to play.

Consider the position in Diagram 1. Poor old White only has five moves, and they all seem useless. He plays b2, and indeed dies horribly. Black cheerfully replies b1, followed by a1. This is an example of a rather grossly mistimed sacrifice. Had White been of a less pessimistic disposition, he would have played a4. Black replies a7 and White plays b2 as before. The difference is that a black

move to b1 now would turn b2 and give White the corner. So the east wall is soon demolished, and this time it may well be that it is Black who dies horribly.

Let's play through a game (yes, let's). Diagram 2 is a fairly even position. We'll assume that the players are quite good and well-matched, but with one important difference between them: White has a flair for timing. Start the ball rolling: 17c6 18d2 19g5 20b5. Nothing amazing so far, but then Black plays 21c2. This puzzles White, because there is an obvious reply: e2. As we've said before, Black is quite good, therefore he doesn't go around giving people obvious replies without a jolly good reason. In this case, the jolly good reason is that 22e2 is met by 23d1, getting the last move on the North edge. Even worse, after 22e2, Black would be in no hurry to play 23d1, and might do better to play to the SW with, say, b6 first. So White makes a conscious decision: "*I will move to the SW first, and not play e2 until after Black plays d1. That way I get the last move in the North.*"

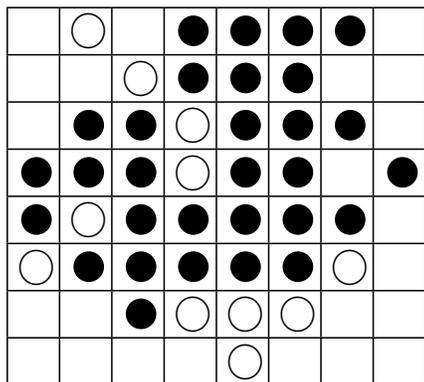


Diagram 3. White to play.

Play continues 22d7 23d1 24e2 25a5. White wisely set up a quiet move at b6 (with a6 to follow) but there's no rush, it's available any time. The priority is to force Black southwards, and that means using up his options elsewhere. 26g3 27e1 28f1 29f2. At last White can take b6 without allowing Black a decent move in the NE. 30b6 31g1 32a6 33h4 34b1 35f7 36e8 37c7. Diagram 3. Black has left it rather late with the West edge, allowing White to tighten the screws. 38a3 39c8 40a7 41d8 42f8 43g8. White has demonstrated

superior timing with quiet moves and edge play, and this alone has turned an even position into a crushing one. All that's needed is the finishing touch. 44g7! Easy when you know how. 45h5 46h6 47c1 48h1 49h8 50h7 51a2 and the rest is painful.

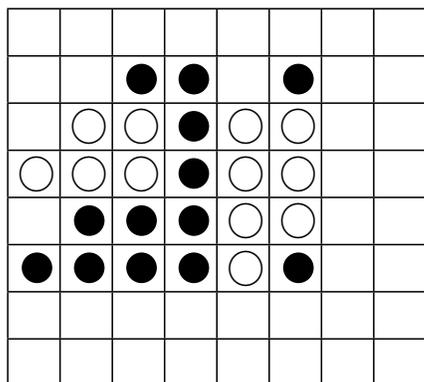
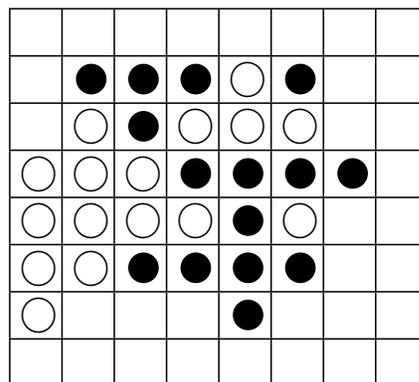


Diagram 4. White to play.



The quiet move in Diagram 4 looks innocent enough. The quiet move at e2, to be exact. But White shouldn't play to e2 now. Why not? Because Black at a5 would leave White an interesting set of questions to answer. So White sneaks in 22a5 first, met by 23g4. What about 24e2 now? Nope, it unpoisons 25a3. Ho hum. 24a7 25e7. Why not 26e2 now? Because 27b2 is a Stoner trap! Diagram 5. In case you haven't seen one of these before, here are the next few moves so you can see how it works. 28e1 29a3 30a1 31a2 32b7 33a8. It's not so much the gain of material that puts Black ahead (it's not a great deal anyway), but the gain of tempo. All this from a mistimed quiet move. (Wow!)

	25	20	17	18	19		
		16	●	23			
22	●	●	●	○	24		
	○	●	●	○	○	○	
	27	○	●	●	●	30	
28	21	○	●	●	●		
		26	31	29			
			32				

Diagram 6. White to play.

between the opponent's (the sandwich position). Unfortunately you also have to play with some regard to what's actually going on. White would still be in with a chance after 21b6, if only he'd realised that grabbing the North edge is a good idea. Black is reluctantly obliged to remove this option as well, and can only watch in awe as White's game crashes down around his ears.

			○				
		●	○				
	○	○	○	○	○	●	●
	○	●	○	○	○	●	●
○		●	○	●	○	○	●
		●	●	●	○	○	●
		●	○	○	○		
		●	○	○	●		

Diagram 7. Black to play.

Obviously, in a close game, good timing, especially the willingness to make appropriate sacrifices, can make all the difference. Diagram 7 is Handel-Edgington (a real game at last). Things are very tight. A routine (and perfectly acceptable) move would be something like 35a4. Black instead hatches a master plan (ho-ho). Consider the SE region. White's only move there is the suicidal g8. Black can make this an odd region, while still only allowing g8, thus gaining parity. Black achieves this with 35h7 36b5 37c1. But 35h7 is mistimed: had White been aware of the danger he could thwart the whole scheme with 36g7. Note that this sacrifice is no luxury: White must play it now or lose the chance (if 36c1, Black may try 37g7). Therefore Black should have started with 35c1, taking h7 later.

We've seen examples of what can happen if you play moves too early, so it seems only fair that we look at the dangers of leaving things too late. In this example (Diagram 6), we see that White suffers from a rather peculiar malady uncommonly known as *useful move allergy disease* (u-mad). From 16–20, he steadfastly refuses to play a lovely central move: g5. Finally Black (in exasperation?) denies the possibility altogether with 21b6! White has probably read somewhere that it's a good idea to get your discs wedged between the opponent's (the sandwich position).

Unfortunately you also have to play with some regard to what's actually going on. White would still be in with a chance after 21b6, if only he'd realised that grabbing the North edge is a good idea. Black is reluctantly obliged to remove this option as well, and can only watch in awe as White's game crashes down around his ears.

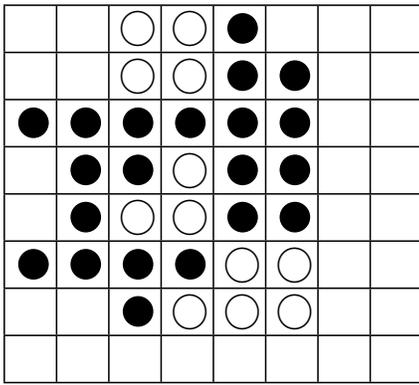


Diagram 8. White to play.

Time to observe the masters in action. (Cor!) Diagram 8 is Wählberg–Bhagat in the 1988 World Championships. (See cover of *Liberté, Egalité, Parité* for the full game.) White is winning but, to coin a phrase, what should he actually do here? Peter shows us the way: 30g6 31g5 32h5. This doesn't seem to achieve much, as Black has 33d8. But wait. 34b2! A superb sequence. White now waits until Black puts a piece on the long diagonal, and then gains another tempo in the NW. Note that 30b2? instead is useless, as Black just takes the corner immediately. 35e8 36a2. Now there's plenty of advice concerning when to give up a corner, but little on when to accept the proffered gift. Here it is best to wait. White is only one disc from disaster: should the e5 disc turn white, Black will have a1 and a2. Naturally Black can use this to make life uncomfortable. For instance, he can play g7 at any time, and White will not be able to take h8 because of the NW swindle. 37g4 38f8 39g8 40h4 41h3 42g3? (mistimed: better is 42c8 43b8 44g3) 43g2 44c8 45b8 46h1 47h2 48a5 49a4 50b7?? Having done all the hard work, White goes tragically astray. 50a7 is a narrow win, forcing Black to take a1 and then work around the board against parity: 51a1 52b1 53a3 54b7 55h7 56h6 57g7 58h8 (P) 59g1 60f1 30–34. On the other hand, 50b7 forces nothing, and Black's long wait has been worthwhile: 51a8 52a7 53h7 54h6 55g7 56h8 57a1 58g1 59f1 (P) 60b1 41–23.

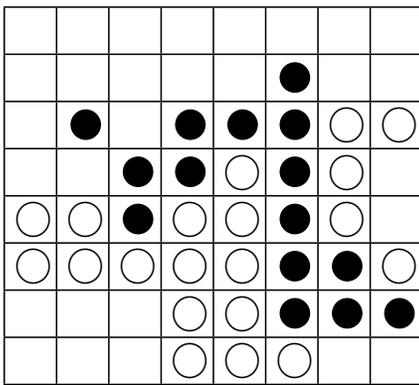


Diagram 9. White to play.

In general it is best to exercise patience in corner-grabbing, as we've seen in the previous example. But if Othello teaches you nothing else, it teaches you that talking in generalities is dangerous. Diagram 9 is from a Japanese game. White is M.Takizawa. (I can't read Japanese, so I can't tell you who Black is.) The SE region is reminiscent of the Bhagat sacrifice above, and again White decides to wait before corner-grabbing, with 32b4. This looks good at first, as Black cannot play 33c3 because he'll get swindled. However, Black replied 33h5, gaining a tempo back, ruining the swindle and allowing c3. After 34c2 35c3 36d2, Black has play where before there was none. Meanwhile 32h8 33g8 34f1 wins without unnecessary complications.

The 1990 Paris Open *by Graham Brightwell.*

Another year, another British victory. Three years in a row hath a British player won Paris, and four years out of five hath a British player won the Grand Prix. *Enough jingoism—get on with the report – Ed.*

Since Karsten Feldborg didn't bother to show up (he was reported as saying "I have nothing to prove"), Pete Bhagat had the Grand Prix sewn up except for the unlikely event of unfancied Marc Tastet winning the tournament with Pete nowhere much. (See the results of the 1990 Copenhagen tournament to see just how unlikely this was.) On the other hand, it is fair to say that the British players did not start as favourites to win the tournament itself. The main reason for this was the presence of Japanese star Takeshi Murakami, fresh from three successive victories in Japan, and U.S. star David Shaman, also fresh from three successive victories, although these were only against Americans.

At the beginning, it was home player Didier Piau who seemed to be playing as well as anyone, with wins over first Imre Leader and then Murakami. The latter game was quite remarkable, as Piau made a horrible flipping error early in the game, having to turn some discs in an unexpected and highly uncomfortable direction. Evidently Murakami relaxed rather too much thereafter.

For once, nobody seemed to be dominating the event. Piau lost to Shaman; Shaman lost to Tastet, and these three finished the first day on 6 out of 7. Leader lost to Murakami, Murakami lost to Bhagat, Bhagat lost to Piau, and so it went on. Murakami was only just in touch after dropping another half point to Philippe Juhem.

The rest of the British were having mixed fortunes. Aubrey de Grey had pulled off a notable double by losing to both the de la Boisserie brothers, and Alex Selby was also rather out of form.

On to the second day, and it seemed to be Marc Tastet who was pulling away from the field. Wins over Piau and Bhagat and an eventful draw against Leader made him a certainty for the Final. Pete was looking decidedly worried.

The scores with one round to go were: Tastet $8\frac{1}{2}$, Shaman 8, Murakami, Leader $7\frac{1}{2}$, Bhagat, Piau, Brightwell 7, Tastet's tie-breaker was likely to be better than anyone else's, so he was odds on for the Final. Meanwhile, Shaman's task was simple—win, he was in: lose, he was out. He lost. I feel he was a little unfortunate not to make the Final: the Modified Swiss system had him playing Tastet in the last round, the only person playing Tastet twice. Also playing for a second time in the last round were Murakami and Leader, in what had become a semi-final. Imre scraped home in a tight ending to reach his second Paris final.

[Digression. The Modified Swiss system means that players can play each other up to twice during the tournament, rather than just once. It is appropriate in small tournaments, and also when there are very few top players present. This

was patently not the case here, and the system distorted the final results, in my opinion. Both Copenhagen and Cambridge have stopped using Modified Swiss, and it is likely that Paris will do so in future.]

Another repeat match-up was Bhagat v. Piau. The significance of this was that Pete's win secured the Grand Prix. He needed to be at worst third equal of three to achieve this, and he was exactly that. He would have been third equal of two if Juhem's flag hadn't fallen in a winning position against me. In five years of attending Paris, I have scored 8/11 each time. This year, the draw was very kind to me throughout, and I missed most of the top players.

Final scores. Tastet $9\frac{1}{2}$, Leader $8\frac{1}{2}$, Shaman, Bhagat, Brightwell 8, Murakami, Feinstein $7\frac{1}{2}$, Piau, V. de la Boissierie, de Grey 7, Other British scores: Plowman 6, Edgington 6, A. Selby 5, M. Selby $4\frac{1}{2}$, Edmead 4, Clemence 4. This looks like a good tournament for Britain, but none of us were really happy with our form. It was certainly a good tournament for Marc Tastet, who has now definitely Arrived. Marc and his brother Serge were kind enough to put up most of the British players for the duration of the tournament, and it was good to see Marc doing well.

Oh, yes, the final. Well, the three games are given below. Imre lost the first game, and was losing for much of the second. The third game was turning his way, until a bad move 39 allowed Marc the chance of playing 40f1! The point of this move is that there is now no way for Black to cut back onto the c6-f3 diagonal. Marc didn't see this until it was too late, and Imre won 2-1. What I seem not to have said is that was probably the strongest Grand Prix tournament ever, and to win it was a major achievement. Congratulations are due to Imre, who seems to have confirmed his place as the top European player. Wouldn't you say so, Karsten?

[Disclaimer: The above was written before the World Championship debacle (see page 28), and the author now wishes to withdraw the claim that any British player might be remotely close to being Europe's no. 1.]

58	41	14	15	16	39	47	54
21	53	9	8	18	40	49	60
22	6	2	3	26	48	52	43
10	5	1	○	●	30	42	59
19	7	4	●	○	24	27	57
20	13	12	11	17	25	44	45
23	50	28	29	31	35	46	56
51	38	37	32	33	34	36	55

Tastet 37 Leader 27

59	57	55	26	54	53	50	49
56	47	38	16	23	32	48	44
33	18	6	15	2	14	31	39
21	17	1	○	●	3	41	34
20	19	4	●	○	8	37	43
22	24	7	5	9	13	40	42
25	30	11	10	12	45	51	52
35	36	28	29	46	27	58	60

Leader 48 Tastet 16

57	45	37	42	43	58	48	59
50	56	40	16	19	17	54	34
51	44	6	15	2	14	35	33
47	31	1	○	●	3	29	30
36	39	4	●	○	8	25	26
46	18	7	5	9	13	22	27
41	49	11	10	12	20	60	28
52	53	24	32	23	21	38	55

Leader 46 Tastet 18

Joel Feinstein – A Profile *by His Friends.*

Dr. Joel Francis Feinstein was born about 27 years ago in Cambridge. He gained a First Class degree in Maths at Cambridge University and then moved to Leeds University, where he became a doctor in 1989. Joel comes from a distinguished family: his mother is a famous author (yes, that one), his father a famous biologist, while his brothers are famous violinists and editors.

Joel first got into Othello by writing a computer program, JOTEL, to play it. He only started playing the game himself in order to improve his program. Joel rapidly improved until he was crowned British champion in 1989. His usual strategy is to play an X-square around move 10 [*This is of course an exaggeration: even Joel rarely plays X-squares before move 15 – Ed.*], and then turn it into a sound(ish) sacrifice while you're still reeling in confusion.

Wherever he turns his dazzling intellect, Joel shines. When he's not churning out mathematical papers, he likes playing chess (he's won various tournaments), practising the violin, solving his many and varied impossible [*Clearly not – pedantic Ed.*] puzzles, eating chocolate cakes, and programming address books to do amazing things (like play Othello). He once spent a year or so perfecting his play of *Hypersports*, a video game requiring the player to vibrate one finger as fast as possible, to the detriment of his exam results.

Joel is cheerful, good-natured, unassuming, modest, lively, mind-blowingly honest and very, very sharp. He will probably grow into the archetypal absent-minded professor. On no account ask him for directions, anywhere.

Beware too of the "Feinstein effect." Most of us have now learned to cope with this, but occasionally we lapse, as when Paul Smith culpably left a full cup of coffee on the floor, mere yards from Joel. The stain is probably still there. When Joel is in the room, accidents happen.

Joel has now taken up a new job near Dublin, and I'm sure that everyone who has had the pleasure of meeting him will join us in wishing him well.

[*And here is the latest news from Joel.*]

From our Irish correspondent would read something like this. Othello is rapidly gaining popularity in Ireland: several people have expressed an interest in the game, and at least five games of Othello have been played this year. Watch this space for exciting new developments! [It's true about several people being interested: I may have time to do something about it this term. I don't know whether it's possible to buy Othello sets in Ireland: I have about four with me (survivors from previous clubs)].

Joel.

Publicity – What YOU Can Do *by Mike Handel.*

Here is the situation: we have a couple of hundred members, no money (to speak of) and no way of letting people know that we exist. And yet, over 200,000 sets are sold each year. And yet, not long ago we had a list of clubs as long as your arm and several hundred new members every year. The reasons for this decline are well-documented elsewhere. I have been appointed publicity officer to try and help reverse this trend, but this is a job far too big for any one person. The Federation needs the help of each and every member, and that includes you. I suspect that most members are locally isolated, with few or no friends who share an interest in Othello. Do you not regret this? We cannot be the only people capable of gaining great pleasure from this beautiful game. Indeed, it is amazing how many people have a dusty old set tucked away at home; they gradually lost interest because they had no contacts. So what can we do?

First, be vocal. Let all friends and enemies know you play. Try to get people interested. David Haigh's address is useful to have up your sleeve, then when someone does listen, they can join up. It only costs them five pounds to join, and that includes a copy of *Othello: Brief and Basic*.

Next time you come to a tournament, bring some friends with you. Now is a good time to do this, because newcomers who sign up at a tournament get free tournament entry. And *come to more tournaments*. Several venues have ceased to run simply because there wasn't support. How would you feel, going to all the trouble of organising a tournament, venue, sets, clocks etc., only to find no-one turning up? No wonder then that some organisers are tempted to just give up.

And when you've brought some friends to a tournament, don't just leave it at that. Try to organise the odd get-together. This could be the beginnings of a club. The BOF quite desperately needs a national network of clubs. Without them we may as well build sand castles. British Othello has no solid foundation. You cannot expect any pastime to survive unless prospective enthusiasts have somewhere to meet occasionally. We need Othello clubs. The Federation may be able to help you if, for instance, you have trouble getting sets.

Finally, the BOF newsletter is meant to be a mouthpiece for its members. Right now, it's just not working that way. So come on, let's get your ideas and views. At the moment very few people contribute to the newsletter. That's not the way it should be.

Well, I've had my say. Dismiss me as naive if you must, accuse me of asking far too much, but don't then moan if Othello is condemned to permanent obscurity. We all have a responsibility, you only get out of life what you put into it. The choice is yours, you *can* do something about it.

Tiger, Tiger, Burning Bright? by Graham Brightwell.

This is the second in my series of in-depth articles on key openings, following last issue's look at the Heath Bat. That article seems to have gone down fairly well, with several players making a point of telling me they didn't agree with all my assessments, and at least one person blaming the article for one of their defeats. Clarence Hewlett liked the article, but didn't like the orientation, so if you happen to want to read a version of the article starting 1c4 2c3 3d3 4c5 (I think), then Clarence is the man to ask.

This time, I have chosen to have a look at the c5-Tiger, mainly because I've been working on it quite a lot myself over the past year. This opening has been a key battleground for at least the last six years and, like the Heath Bat, it's an opening that the aspiring tournament player will have to know something about. But unlike the Heath Bat, it's not the kind of line where one false step leads inevitably to disaster, and there are several lines that I won't say much about which are probably perfectly fine for both players.

My nomenclature is not totally standard (that's one perk of writing opening articles), but I regard the Tiger as being the opening reached by either 1f5 2d6 3c3 4d3 5c4 or 1f5 2d6 3c4 4d3 5c3. White plays 6f4 unless he's Aubrey, and now Black may select f6, e6, c5 or even e3. See my article in *Marriage of the Eel* for a brief account of the various alternatives, but today we're concentrating on 7c5, which has been the most popular move for some years. See Figure 1.

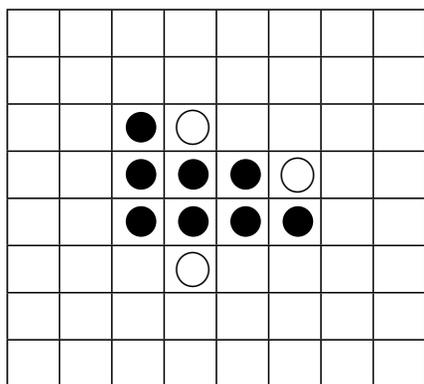


Figure 1.

This is a fairly typical Othello opening position. One side, here White, has rather fewer pieces, but the ones he has are scattered. He has the options of (i) playing moves as quietly as possible, hoping that Black's position will collapse due to weight of discs, or (ii) playing, now or soon, a loud move so as to connect up his discs and leave Black scattered. In this case, strategy (i) involves playing 8b3: strategy (ii) leads to 8b4.

The move 8b3 is a classic example of a “waiting move”. It doesn't accomplish anything much, but now it is Black's move, and he must either turn one of the loose White discs at f4 and d6, or break through the mini-wall. Eventually White can be forced into doing something more violent, typically b4, but White is waiting for the best moment. Black always chooses to come through the wall, although something like 9g4 may well be playable. The moves that are played in reply to 8b3 are c2, d2 and e2.

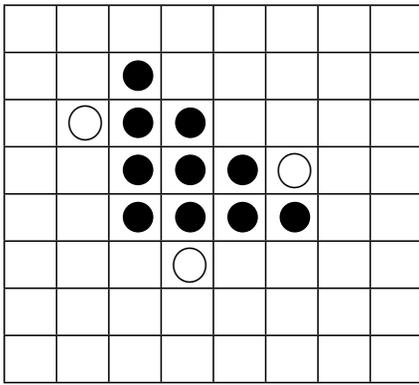


Figure 2.

I don't know who or what first thought of 9c2 (see Figure 2), but the most famous game in this line is an offhand game between Kai-Fu Lee's program BILL and multi-U.S.-champion Brian Rose. Rose played 10d1 and got severely thrashed. No-one has played 10d1 since. On the strength of this one performance, Mr. Lee felt able to claim that BILL was the strongest Othello-playing entity in the world!

So what do you play if not 10d1? For a while it was felt that there was no good answer, and that White had to find a different 8, but now there seem to be a couple of lines where White survives. First and foremost there is 10b4 11c6 (nothing else has the same effect in keeping White away from all the attractive moves) 12d2. Now White has forced his way to b5, and Black's best may be 13e6 14b5 15e3 16f3 17g4, and my guess is that he is slightly ahead. However, the one time I tried this out I got demolished by Didier Piau, so maybe 15a5 is better. Another possibility is the less ambitious (10b4) 11e3, leading to 12e6 13f3 (if 13b5 or c6, then 14g4 with f6 to follow) 14f6. I think this is OK for White.

Alternatively, White can play off 10e3 11d2 before 12b4 13c6, but now things look a little desperate. An idea which may be due to Philippe Juhem is 14g6, which is a little ungainly but seems to hold. See one of the illustrative games for a plausible continuation: I didn't really like the position reached for Black here, and I suspect there is something better.

Finally, after 9c2, one should be aware of the line 10e6 11b4 12f3, which was unveiled by Tamenori in Stockholm. I've no idea what's happening here.

If Black isn't going to blast off with 9c2 immediately, then he has to manoeuvre delicately. The pre-c2 main line was 9e2 10e3 11d2 and now both 12c6 and 12b4 are played. I prefer the look of the latter, but Black has 13f3 with a roughly even position.

The third alternative is 9d2, with the idea of getting to b4, so 9d2 10e3 11b4. Now White has to go loud: 12e6 and 12a4 both look quite promising, although I warn you that I haven't really tried them out. After 12a4, perhaps 13c2 14e2 15g4 is good for Black. (This seems to be a good moment to mention that I do not accept responsibility for any losses incurred due to following the lines recommended here. I freely admit that my assessments are likely to be wrong in some cases. This has been an official B.O.F. warning.)

In summary, 8b3 is becoming more popular these days, as lines are being discovered which keep White in the game after 9c2. So perhaps one of the other 9s is better?

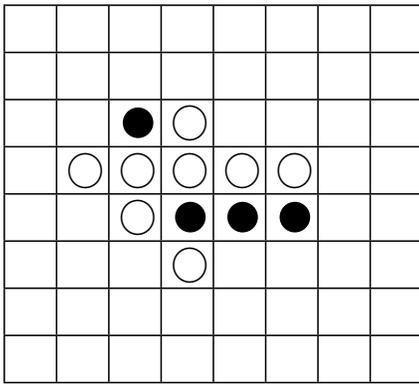


Figure 3.

played quite a bit, and White often replies 10c2, but I think Black then has 11e3 12e6 13a4 with a good position. A better response to 9b3 is perhaps 10e6, followed by either 11c6 12b5 13e3 14f2 or 11e3 12c6 (not 12f2 13g4). Finally 9c6 was Brian Rose's preference for a couple of years: White should avoid 10b3 11e6 12b5 13e3, but 10e6 11e3 looks OK for both sides. (I should point out that this paragraph contains even more guesswork than usual: I haven't had much experience at all with these lines.)

Let's push on to consider what happens after 9b5, followed invariably by 10c6. See Figure 4.

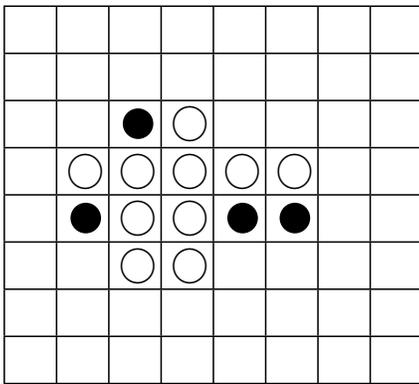


Figure 4.

position.

As I mentioned, the main line is 11f3. This, it has to be said, does not look very good at first glance, as it builds another black wall without really accomplishing much. The point, of course, is that e3 is saved for next move, after which Black only has one big wall. If White responds with 12e6, then after 13e3 he has another very typical Othello choice. See Figure 5.

The alternative at move 8 is b4 immediately: everything else is really ugly. Now, Black has a large variety of choices (see Figure 3), but 90% of games continue with 9b5. Let's just have a quick look at the alternatives. One possibility is 9e3 10e6, which is similar to the line 8b3 9c2 10b4 11e3 12e6 discussed above. None of the Black alternatives look very good now. If Black plays instead 9f3, then I suggest White plays 10e6 11e3 12f6 (transposing into the line 9e3 10e6 11f3 12f6), since 10b3 seems to be well-met by 11d7. 9b3 is

The established mainline is 11f3, but 11e3 led to Feldborg 1 Tamenori 0 in the 1989 World Championships, and so it has experienced a surge in popularity. After 11e3, the game normally continues 12f3 13b3 14e6 (White can't afford to leave this move to Black) 15b6. Now Feldborg-Tamenori continued 16f6 17c7 18c8, which I can't recommend. Surely 16a5 is better, to which the response is 17d7, with lively play. Perhaps 18f7 is right here, and I get the feeling that Black is going to have to take the West edge, with an inferior

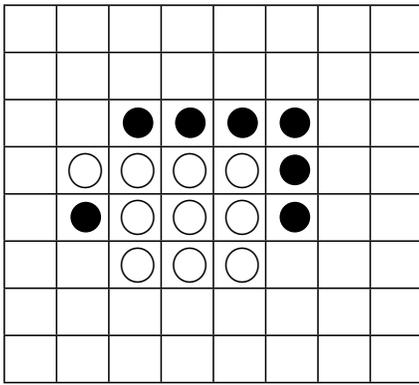


Figure 5.

19a2 20b6 21g5 22b3. I should warn you that White is certainly not way ahead here, as the black discs form a nice solid mass, and it is impossible just to chip away at them.

Everybody else plays 15f6 16g5 17d7. Compare this with 17d7 in the line beginning 11e3—the idea is that a key 2-piece diagonal has gone white, and the right thing to do is play the move which therefore doesn't turn in that diagonal direction, and never mind that it turns in two other directions. I think Ishii may have been the one to popularise this kind of move.

Anyway, this line has been quite a fearsome weapon for the last couple of years. White is advised to play 18g3 rather than 18g4, since the latter just gives Black a nice move to g3 now or later. After 18g3, Black plays either 19b6 or 19e7. I think that 19b6 may be refuted by the Bhagat discovery of 20e7, which he used against David Shaman to capture 3rd place in last year's Worlds. (Turning in two diagonal directions is very Bhagat.) Against 19e7, it's probably right to start operations in the North with 20e2, aiming to get to g4.

Back to Figure 4, and the alternative 14d2. This used to be Tamenori's preference (although in Stockholm he was playing other lines), and I got roundly thrashed by it in the 1989 World final. A typical line is 15b6 16a5 17c2 18c1 19a4 20a3 21a6 22b3 23a2. The position after this is well-poised, and this is one place where I'm not going to unveil my analysis. (Sorry.) Actually 17c2 does not meet with universal approval, and Black might be better advised to play a4 immediately. Alternatively, a move which has been popular in Japan is 17c1, the idea being 18e1 19c2. White should prefer 18g6 here, instituting a fight for Black's access to c2: a typical continuation is 19e7 20g4.

Finally, White has some more options. After either 11e3 or 11f3, he can leave the other move to Black, flip the loose disc at b5, usually with 12a5, and then play 14c2, forcing Black to come through the wall. This leads to some very tense positions. For instance, consider the line 11e3 12a5 13f3 14c2 (or 11f3 12a5 13e3 14c2). See Figure 6.

He could turn the loose disc at b5, but that leaves Black a nice move to f6. So it is a matter of how to come through the wall. If White wants to come through the North, then 14d2 is better than 14c2, as the latter will give Black an easy move to d2 very soon. If White goes through to the East, then 14g6 rather than 14g5, met by 15g6.

After 14g6, Takeshi Murakami's idea is 15a4, turning it into a real two-wall game. White can't seem to take advantage of the structure to the West, and the best line may be 16a5 17a6 18a3

		○					
		○	●	●	●		
	○	○	○	●	●		
○	○	○	○	●	●		
		○	○				

Figure 6.

This was all the rage two years ago, but now it is supposed to be good for Black. This is what you do: 15a4 (aiming at e6) 16b3 (preventing this) 17a6 18b6 19d2 20a3 21a2 22e1, and now it depends whom you believe. Takeshi Murakami plays 23e7, while Hideshi Tamenori prefers 23d7. In both cases, White is short of moves, while Black is not going to collapse. 23c1 doesn't look bad either. (Having said this, Marc Tastet managed to survive as White here against Tamenori in the 1989 Worlds—illustrative game 5 below.)

My current view is that White shouldn't be playing these last lines, but should stick to the main roads after either 11e3 or 11f3. On balance, my guess is that he's ahead in both cases, which would mean that Black should be playing a different 7, a different 5, a different 3, or a different game.

Finally, some illustrative games.

60	59	16	30	27	28	33	32
57	34	9	12	23	29	31	56
58	8	3	4	17	18	21	55
25	10	5	○	●	6	19	24
15	14	7	●	○	1	20	39
47	46	11	2	13	22	40	51
54	49	44	45	35	26	37	50
52	53	48	36	41	42	43	38

Feldborg – Piau
Worlds 1990

54	26	20	21	22	56	33	59
57	45	23	11	9	14	53	58
24	8	5	4	10	13	32	37
17	12	3	○	●	6	42	55
28	15	7	●	○	1	48	52
40	29	16	2	18	19	43	46
60	39	27	34	25	38	47	49
44	35	30	31	41	36	51	50

Taniguchi – Tamenori
Japan Student Champ. 1987

44	60	24	26	57	56	55	54
37	39	9	11	17	18	51	47
36	8	3	4	10	19	20	42
35	12	5	○	●	6	28	29
34	22	7	●	○	1	21	27
25	33	13	2	15	16	14	53
46	38	32	30	40	23	52	48
45	49	31	50	41	43	59	58

Brightwell – Juhem
Worlds 1989

50	51	44	45	31	46	42	53
28	49	47	29	26	30	40	52
27	13	3	4	11	12	41	39
20	8	5	○	●	6	37	38
16	9	7	●	○	1	34	43
18	15	10	2	14	21	32	48
59	58	19	17	22	33	54	55
60	36	57	23	25	24	35	56

Murakami – Leader
Worlds 1988

41	46	37	47	22	48	60	59
21	38	14	19	31	49	57	58
20	16	5	4	13	11	50	53
15	8	3	○	●	6	54	44
12	9	7	●	○	1	29	45
17	18	10	2	26	27	28	35
25	43	24	23	32	33	36	52
42	39	40	30	34	56	55	51

Tamenori – Tastet
Worlds 1989

59	48	38	55	50	49	54	57
60	41	37	36	28	20	58	56
29	31	5	4	13	11	18	47
30	8	3	○	●	6	23	24
26	9	7	●	○	1	16	45
27	19	10	2	12	15	14	35
43	34	32	17	21	22	51	53
42	39	33	44	40	25	46	52

Ishii – Tamenori
Japanese Champ. 1989

The 6th Milan Open by Aubrey de Grey.

For some years, as most of you must know, there have been four tournaments played each year in different countries which have collectively been termed the European Grand Prix. This year is no exception, except that there will be a fifth tournament in Brussels (in early July) and that the Milan tournament, without changing its name, moved to Rome. It was held during the first weekend of the year; the non-Italian attendance was rather disappointing, comprising four French and me, but to compensate, the Italians achieved a record 23 players. It's a long way to Rome if you're penniless (as all Brits are, of course), but I got there for half price because my girlfriend got her travel paid by Rome University, where she gave a seminar. Still, the Italian players are particularly hospitable, most speak adequate English, and I heavily encourage anyone who can afford it to go next year.

So to the tournament. The Italians fielded all their top players, including Paolo Ghirardato (their top player since the dawn of time) despite the fact that he only arrived in Rome that morning. Everything went according to form for a while, e.g., I was thrashed by Francesco Marconi in round 1 and Marc Tastet lost on time in a won position. By the end of the first day—after seven rounds—Francesco had won all his games and the top Frenchman present, Jean-François Puget, had lost only to him. I had lost three games, but only to respectable players – Marconi, Brusca (the Italian #3) and Tastet, whom regular readers will remember as the runner-up to Imre in Paris last summer.

The second day, Sunday, was rather more eventful. First of all, Francesco drove to the hotel where two of the French were staying to pick them up, and on the way there (luckily not on the way back) he trashed his car. Well, not quite trashed, but turned onto its side and undriveable because of a bent axle. Anyway, he was unhurt and the tournament was delayed by only half an hour. I won in round 8 and then faced Jean-François, and even though I lost this game I have chosen it as the one to print, as it was easily my best.

55	59	22	43	26	21	42	45
50	60	13	16	12	11	44	46
53	19	3	5	10	17	20	31
27	18	4	○	●	2	15	28
49	33	14	●	○	7	9	25
48	34	23	6	1	8	32	24
41	54	38	37	30	29	47	35
52	51	39	40	57	36	58	56

de Grey v. Puget

Move 41 gave me the decisive advantage I had been working towards with uncharacteristic consistency since the opening, and I have a definite win here (this was confirmed by Alex Selby's famous program, Polygon—in under a minute). 45 loses the advantage, as it transpires that G7, with perfect play, allows me to generate a one-square region at G8 which White cannot reach and thereby to win with parity. My move still forced a draw, however, and Puget's move 48 restored my win: he should have played B2. But

then I slipped up again at 51, where B1 can assure me of a 37-27 win. For a second time, however, I did retain a drawing position. The final error, mine of course, was at 57: had I played the two doublets in the other order, ie starting with B1, I would have drawn, but the final score was 34-30 to Puget.

Had I won, I would have been equal 3rd with two rounds to go and therefore had a good chance of a top four position and my first ever trophy ...but I didn't, and I then lost the next two games as well to players much less highly rated than Puget, with the result that I came 15th. Marconi lost his unbeaten record in round 9 to Bintsa Andriani, a hitherto middle-ranking Frenchman with a luscious smile who eventually came fifth, easily his best ever in a Grand Prix event. The top places at the end of the Swiss-style part of the tournament were: 1st equal Marconi and Puget on 10/11, 3rd Brusca on 8 1/2, and 4th Ghirardato on 8, with the next three players on 6 1/2.

Miserably, it is too soon after the tournament for me to print the afternoon's games, because I have not yet received the transcripts from the tournament organisers. Otherwise I would surely have included them all, namely the two final games between Marconi and Puget and the 3rd/4th playoff between Brusca and Ghirardato, because they were all really splendid. The results were that Marconi won twice and Brusca won on the board but lost on time playing his last move. Marconi's play in the first game in particular, in which he took, in the mid-game, the X-squares at both ends of a 6-disc edge held by Puget, is worth an article in itself. Puget was quite demoralised afterwards, having lost three times in all to Marconi despite beating everyone else, but he is coming to the Cambridge Open (in a strong French contingent, apparently), and was heard to say: 'I will not be second in Cambridge'. Well, given that it is a well-known law of the Universe that only Danes can stop Pete Bhagat winning Cambridge, I guess it's our job to help fulfill his ambition.

London Othello Club *by Graham Brightwell.*

The club still meets on the third Wednesday of every month, at: The Grotto Club, 24, Golden Square (nr. Piccadilly Circus), London. Please contact me if you want further details, or just turn up any time after 8pm.

Back Issues

Missed an issue? Never mind, we have copies of all our previous newsletters back to *Nine Hot Spleens* in December 1987. The cost is £2 per issue (overseas: £3). (Quiz question: name all the newsletters since *NHS*, in chronological order.)

Cuddly Toy Report *by Mike Handel with Eileen Forsyth.*

Following the disappearance of the much admired Freddy the Fox, a panda was donated by an interested benefactor to be Freddy's successor. Any suggestions for a name? Oth-Oth is one name offered.

The date of November 24th, chosen for the inaugural meeting, was not a good start to my stint as Publicity Officer: only three players—Mark Wormley, Iain Barrass and Roy Arnold—turned up! So I was forced to take part as well as referee. We had a 3 round tournament with a play-off if necessary. Iain caused a few raised eyebrows by beating me 33-31 in the first round. However Iain lost the next two rounds. After 3 rounds, Mark and I each had 2 points, while Iain and Roy had 1. So we had two play-offs. I beat Mark to take the trophy, and Roy scored another good win over Iain to take third place.

Anyone is welcome to challenge me for the Panda: just get in touch. [*Editor's Note: Mike has now received the ultimate distinction of having his address on page 2 of this newsletter.*]

I had a go at winning Eric the Tiger from the G-Gs, losing to Guy and beating Garry, so it remains firmly in Wellingborough. [*Another Editor's Note (sorry about it): Those of us who went to Paris and saw the way this harmless animal was treated by its despicable owners can only hope that some brave champion will soon wrest Eric from their grasp. Contact Garry on 0933-677995 or Guy on 0933-678886.*]

On other pages: Why hasn't the Panda been stolen yet? A new trophy: The Teenage Mutant Ninja Turtle Challenge Trophy, named after a stunning new opening, the turtle

Doncaster Meetings *by Eileen Forsyth.*

With Joel moving to pastures new in Ireland and Mike Handel taking up residence in Coventry our gatherings have been depleted but still very friendly and enjoyable. Mark Wormley, although setting up home in York does still manage to come and we appreciate fully the long distance that Mark has to travel.

Our change of day from the 2nd Tuesday of the month to the 2nd Thursday has caused a few problems as Win Brown often has other meetings and Neil Parrish has a Thursday evening paper round. But life goes on with Maurice Kent, John Beacock, Mary Bell, Sarah Parrish, Roy Arnold and Iain Barrass keeping the Othello flag flying.

Iain Forsyth has decided to take a year off from playing Othello and it has been decided for the Forsyths not to run the regional tournament, but we are delighted that Iain Barrass' mother Sue, with Roy Arnold, is taking over the tournament for 1991.

The 1990 World Championships *by Peter Bhagat.*

Hideshi Tamenori again appeared invincible as he won his fourth World Championship in Stockholm in November. France repeated Britain's triumphs of the past two years by winning the team trophy and holding second and third places in the individual tournament. Britain emulated France's achievements of the past two years by winning nothing.

The epilogue to the National Final is that Neil Stephenson and Mike Handel could not go to Stockholm due to exams and lack of money respectively. Thus Imre Leader and Graham Brightwell had to make do with Peter Bhagat as the junior member of the team. As usual it was a bright and clear day when we left Heathrow for Stockholm.

Thirty-eight players entered the tournament from thirteen countries, both of these being records. One surprise was the late entry of Estonia who sent two players to the tournament, though Othello is clearly in its infancy there.

Another surprise was the strength of the Russian players—not just Stepanov, who is the second strongest arm wrestler in Moscow—but Melnikov, who was half a point away from qualifying for the semi-finals, and Svirskij, who finished level with those giants Imre and Pete. One result that caught the eye was Melnikov's wipe-out of Rose in the last round. The Russians' second place in the team championship in only their second year of international play is staggering. They were good at winning games when ahead but not so good at making life difficult for their opponent when behind. That comes with experience.

Paul Ralle came nearest to beating Tamenori with a brilliant, far sighted and brave sequence which ended in a draw. He missed a two disc improvement at move 50 (see Imre's analysis).

As usual most meals were provided on a generous scale. The victory meal ("Let's not forget—you're ALL winners") on the last night was enlivened with Swedish Advent carols and vodka supplied by the Russians. The night ended badly with Paul Ralle on the streets of Stockholm shouting "Where are ze ROOsians" and Graham Brightwell in a Swedish nightclub.

Jim Becker, the U.S. licenser, couldn't make it to the tournament this year, and so his energetic sons Roger and Jonathan represented the parent company, although most of the organisation was done by the Swedes, particularly Dan Glimne and Per-Erik Wåahlberg. Emmanuel Lazard gets his usual mention as pairings supremo. For three days the Beckers teased all the players about the location of next year's World Championships, suggesting how exotic and unusual it was. It was announced on the last night that the 1991 tournament would be in Florence. After a delay, there was polite applause. Actually, Florence may not be exotic, but it is readily accessible for most people, and the Italians always do an excellent job of organisation, so it seems a good choice.

The Japanese always bring gifts for all the players—this year they very generously gave pocket Othello computers, though unfortunately of a standard that would trouble only the Estonians.

Not wishing to waste the opportunity of seeing Stockholm Imre and I spent at least an hour visiting the sights.

The World Championships get bigger and usually stronger each year. Since the change to the three-day format by the Italians in 1987 the tournament has been a very worthy climax to the Othello year. However, Tamenori is looking more impressive each year. Everyone else's best chance is that the lottery-like Japanese selection system will make someone else Japanese champion.

The Individual results were: 1st Hideshi Tamenori (J) $12\frac{1}{2}$ out of 13, 2-0, 2-0, 2nd Didier Piau (F) $9\frac{1}{2}$, 2-0, 0-2, 3rd Paul Ralle (F) $9\frac{1}{2}$, 0-2, 1-0, 4th Brian Rose (USA) $9\frac{1}{2}$, 0-2, 0-1, 5th Melnikov (USSR) 9, 6th Andersson (SWE), Brightwell (GB), Shaman (USA), Vallund (DEN) 8, 10th Stepanov (USSR) $7\frac{1}{2}$, 11th Berner (SWE), Bhagat (GB), Englund (SWE), Feldborg (DEN), Jensen (DEN), Kotkamaa (FIN), Leader (GB), Marconi (I), Puget (F), Svirskij (USSR) 7, 21st Alard (BEL), Kierulf (CH) $6\frac{1}{2}$, 23rd Aas (NOR), Justvik (NOR), Levanen (FIN), Lonqvist (FIN), Perotti (I), Pawel Pietruszkiewicz (POL), Piotr Pietruszkiewicz (POL), Puzzo (I) 6, 31st Hewlett (USA) $5\frac{1}{2}$, 32nd Ishii (J) 5, 33rd Daix (BEL), Nelis (BEL) $4\frac{1}{2}$, 35th Takasaki (J) 4, 36th Skogen (NOR) 2, 37th Andest (EST) 1 point, 38th Koppel (EST) 0.

Team Results: France 26, USSR $23\frac{1}{2}$, USA 23, Denmark, Great Britain, Sweden 22, Japan $21\frac{1}{2}$, Finland, Italy 19, Poland + Switzerland $18\frac{1}{2}$, Belgium $15\frac{1}{2}$, Norway 14, Estonia 1.

Some illustrative games. In the first transcript, I drew on the board, but lost on time. Then we have one of Aleksandr Melnikov's best games, a game from each semi-final, and the two games of the final.

58	53	54	57	44	27	52	50
60	59	28	30	25	16	49	51
41	37	24	18	2	15	14	10
45	34	1	○	●	7	9	13
36	35	31	●	○	3	8	11
46	40	29	21	4	5	6	12
47	48	26	17	20	19	39	43
55	56	22	33	32	23	38	42

Rose 33 Bhagat 31

60	33	24	30	21	47	55	56
17	58	7	6	27	36	48	57
16	8	2	3	31	25	38	34
10	5	1	○	●	14	29	49
15	9	4	●	○	26	32	44
13	20	12	11	18	42	35	37
39	52	19	28	23	40	54	46
59	51	22	43	50	41	45	53

Melnikov 40 Marconi 24

60	59	50	33	49	48	46	38
57	58	44	37	32	27	47	25
54	41	39	43	6	26	20	19
53	42	40	○	●	8	12	15
51	24	5	●	○	1	11	16
56	52	10	4	3	2	18	14
55	36	21	13	7	9	31	17
45	30	29	28	23	22	35	34

Piau 35 Ralle 29

57	58	49	48	22	60	52	50
40	59	43	41	11	42	47	51
33	36	2	3	4	7	37	38
31	32	1	○	●	12	44	45
27	29	6	●	○	13	34	39
30	23	25	9	8	5	28	35
26	24	10	15	14	18	56	46
55	54	17	16	19	20	21	53

Tamenori 50 Rose 14

57	56	27	38	40	25	53	52
48	49	18	36	17	20	51	43
15	21	7	19	2	13	22	44
16	10	1	○	●	24	23	26
31	9	6	●	○	5	32	45
12	14	8	11	4	3	33	37
39	41	28	29	46	34	55	54
42	47	50	59	30	35	58	60

Piau 23 Tamenori 41

58	33	32	29	30	27	43	60
57	34	12	11	22	15	56	59
25	40	2	3	6	13	26	50
17	14	1	○	●	8	28	49
18	9	4	●	○	21	47	46
19	10	7	20	24	5	36	45
23	44	16	35	37	42	53	48
51	52	31	38	41	39	55	54

Tamenori 47 Piau 17

Tamenori vs. Ralle *by Dylan Boggler.*

39	26	23	14	16	24	41	43
40	38	12	7	11	17	42	45
13	6	2	3	8	22	44	46
56	5	1	○	●	9	32	36
55	20	4	●	○	10	29	35
25	15	18	21	19	28	27	34
54	52	51	30	31	33	59	47
53	50	37	49	48	57	58	60

Tamenori 32 Ralle 32

This is an analysis of a game between Hideshi Tamenori and Paul Ralle, played at the recent World Championships in Stockholm. Not surprisingly, the game was extremely well played. It contained some incredibly tight positions, and an amazing sacrifice sequence by Ralle. The final score was 32-32 (see transcript). Of the 17 games Tamenori played during the tournament, this was the only one he did not win.

Tamenori, playing White, chose the diagonal opening, and at move 5 Ralle played the Heath.

The Heath remains a remarkably popular opening: it was by far the most used diagonal opening at the tournament. At move 6, Ralle chose b3: this is less common than the main-line Heath d2 or the Heath-chimney e3.

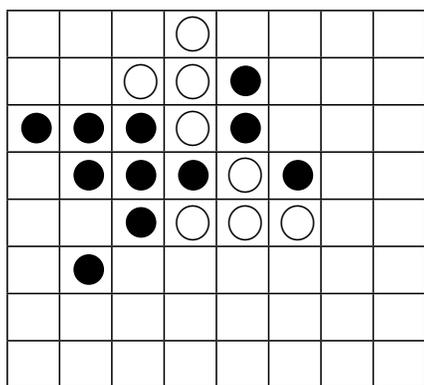
The idea of 6b3 is to avoid some of the lines arising from these alternatives. In fact, many of the lines after 6b3 do transpose into lines coming from 6d2. For example, the most common reply to 6b3 is 7b5, and then 8d2 9c2 10a4 gives a position that is also reached by 6d2 7c2 8b3 9b5 10a4.

However, Tamenori played 7d2 instead. This means that White cannot play to d2 himself, as he would like to, so Ralle played the chimney-type 8e3. The move turns over lots of discs, but it does chequerboard Black.

At move 9, Black has only two sensible moves, namely f4 and d6. The advantage of f4 is that Black would rather flip c4 than d3, since White already has moves near c4 while he has none near d3.

With the clever sequence of moves 11-13, Black pulls to the edge. Suddenly White looks a little short of moves. A reply of 14g4 or 14g3 would be very dangerous, as Black could play 15d1. So White is more or less forced to play

14d1, to stop Black from going there. In addition, 14d1 gives White some much-needed interior discs.



After 15b6.

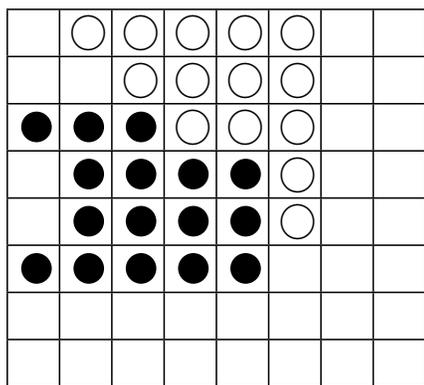
White is now threatening a quiet move to the West, at b5, so Tamenori played to the West himself, with b6. There is also an interesting alternative to 15b6, namely 15e1. At first sight, this seems not so good, as after 15e1 16b5 17a6 the move 18f1 does not flip the disc at e2. However, Black could then just play 19c6, and it is hard for White to find moves. For example, 20g4 would be met by 21d6. White's North edge is going to poison any later play to the East. If, after 15e1, White avoids the North edge, say with 16b5 17a6

18g4, then Black can still play 19c6.

Ralle's move 16 is a very nice move. By playing to e1 himself, he removes any threat of Black playing there. In addition, he is pulling hard to the edge. Even though the move flips the discs at e3 and e2, it will be virtually impossible for Black to gain any tempi in the region. Now it is Black who looks short of moves. This 16e1 is the sort of move which, once played, is clearly very good, but is hard to actually spot in a game.

At move 17, Tamenori avoided f3, as that would poison a later move to c6, for example after 18b5. He chose instead f2, hoping for f3 or f1 later. However, the trouble with 17f2 is that it allows the response 18c6. This evil reply takes Black off the e2-c4 diagonal, so that he cannot play to f1 or b5. It also connects White's discs into a nice compact group.

With the sequence 19-21, Black is trying to reconnect himself. Note that move 20 does not give Black access to a6. Move 22 is another nice connecting move by White. In addition, it gains access to f1, while Black still has no access there.



After 26b1.

Move 23 is essentially forced, because Black needs access to a6. Otherwise, White might play to a5. At move 25, the choice is between a6 and g1: 25a6 is clearly better, since after 25g1 White could play 26a4, to be followed soon by a2 as well.

After move 26, an exciting 2-wall game has developed. The position is very tight: one bad move could lead to collapse. White is probably slightly ahead, since his 5 on the North edge is not so much of a liability: if Black ever sacrifices

the h1 corner and wedges at g1 then White can just play to b2.

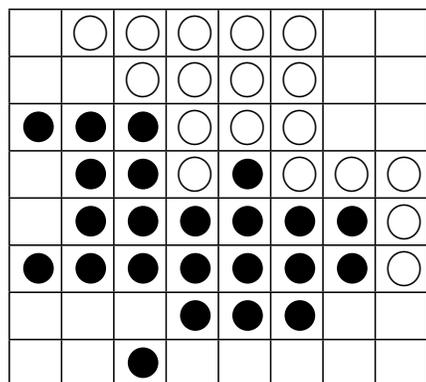
The sequence 27-29 is fairly typical for Black. Each player has tried to break through his opponent's wall as little as possible. At first sight, the sequence looks good for Black, since White does not have access to g4. However, once White does get access to g4 it will be a very nice move for him.

Since White wants access to g4, he plays 30d7. Note that if instead he tries 30e7 then 31d7 just takes his access away again. This 30d7 is usually the right reply to a sequence like 27-29: the threat of g4 is so strong that it doesn't really matter what is happening near d7 itself. The alternative for White, namely pulling to the East with say 30h6, would be a disaster. Indeed, if 30h6 then the sequence 31g4 32h5 33h3 34g3 35h2 leaves it White's turn to move, and in addition Black will be able to sacrifice h1 later on, gaining a tempo. If instead White pulls to the East with 30h4, then after 31h5 32h6 33g4 he has no access to h3. So a pull to the edge is no good: White really wants to leave g5 and g6 intact for the moment.

At move 31, Black played 31e7, to poison g4 a bit: if 32g4 then 33f7 is a quiet move. This 31e7 is often the correct move when White has broken through Black's wall to gain diagonal access somewhere (namely g4).

What if Black plays 31g4 himself, to take it away from White? White can reply 32g3, and he is then threatening a move to h4 whenever the disc at f6 becomes Black. For example, after 31g4 32g3 the sequence 33f7 34e7 35d8 36h4 is rather good for White.

An interesting alternative to 31e7 is to poison g4 with 31g3 instead. This looks awful, but what does White actually do? If he tries 32e7 33c7 38g4 then Black can respond with 39h4, and White is short of moves. A better reply is the loud move 32g4. This time, if Black plays 33h4, then White can play 34h5 35h6 36h2, while if Black plays the more normal 33c7 then White can play a sequence like 34a5 35a4 36e7. Things seem rather tight: perhaps White is slightly ahead.



After 37c8.

At move 35, Tamenori would like to play c8. However, he first plays off the pair 35h5 36h4, putting a White disc on h5. The idea is that now, after 37c8, a White reply of e8 is poisoned.

What should White do at move 38? One obvious move would be 38h7, but then after 39g2 things look very complicated. Alternatively, he could try to find a nice way of breaking through the Black wall in the South. However, Ralle found an absolutely amazing move: 38b2. This move, with the continuation 39-47, sacrifices two entire edges and lots of discs to Black. In return, White gains complete control. Indeed,

that sequence plays out the one region where Black has some moves, namely the East.

This move 38 is typically Ralle: fantastically clever and completely fearless. It bears out the well-known comment of Jonathan Cerf: “To gain control in the endgame, almost no price is too high to pay”. Every player who wants to improve his endgame technique would do well to study the position before move 38 until he has realised why this enormous sacrifice is in fact a sensible thing to do. This 38b2 was one of the best, most dramatic moves played in the whole tournament.

●	●	●	●	●	●	●	●
○	○	○	○	○	○	●	●
●	●	●	○	○	○	○	●
	●	●	●	●	●	○	●
	●	●	●	●	●	●	●
●	●	●	●	●	●	●	●
			●	●	●		●
		●					

After 47h7.

58a4 59g7 60h8, White wins 33-31.

Going back to the position before move 38, Clarence Hewlett’s computer analysis tells us that in fact 38h7 gets more discs than 38b2. However, this is absolutely irrelevant: after 38h7 things are still very complicated, with Black having plenty of choices, whereas 38b2 gains control. In a tournament, 38b2 is *definitely* the move to make, rather than 38h7. After move 47, it is a simple matter for White to count out a win (48e8 49d8 50g8 would have lead to 34-30 to White), while in contrast after 38h7 39g2 White has no chance of making a complete analysis of the position.

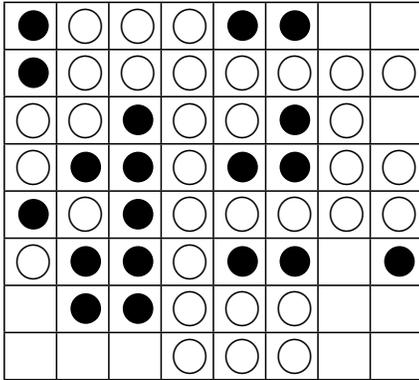
One of the most interesting things about Stockholm is the large number of people who own supercomputers. One particular model has a large bell-shaped protuberance on top, but this model has gone rather out of fashion, and in fact many people who own one are ashamed to admit it. While we were in Stockholm, it was discovered that, if you drank water from a certain pool, you stopped being ashamed of your computer. Everyone was soon referring to this pool as the ‘Cray hump pride well’.

Looking at the position after move 47, we see that White has indeed gained complete control. It is now just a matter of counting out a win. Even this counting should be easy, as Black has very limited responses. At move 50, g8 would have been better than the move played, 50b8, since after 50g8 51f8 White will get a fabulous move to g7 at move 59.

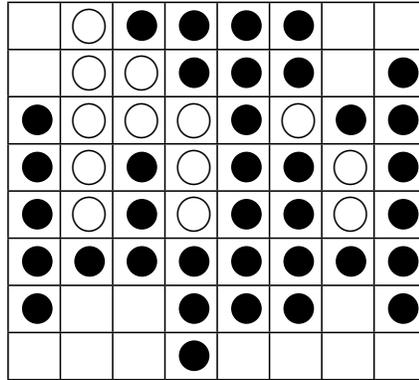
At move 53, Ralle, in time trouble, lost his last chance for a win. If he plays to f8 straight-away then, after the obvious 54g8 55a8 56a7 57a5

Adventures in Stockholm by Graham Brightwell.

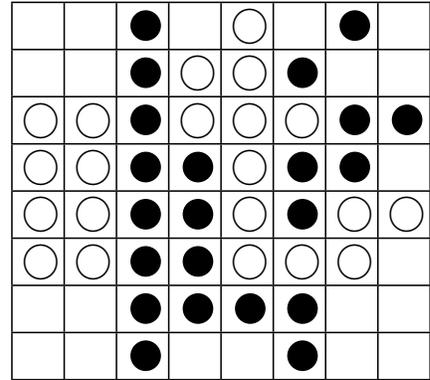
This year's World Championships in Stockholm wasn't my greatest tournament, but I did have a number of interesting games. Here are some of the positions I got myself into. In each case, your task is to plan the ending, or at least to suggest the next move. (As is customary, I wrote the article, asked Alex Selby to check over my conclusions with POLYGON, and then rewrote the article completely. Thanks to Alex anyway.)



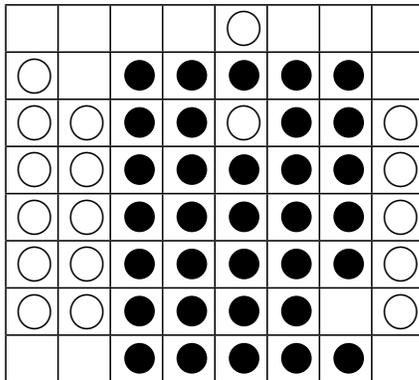
1. Black to play.



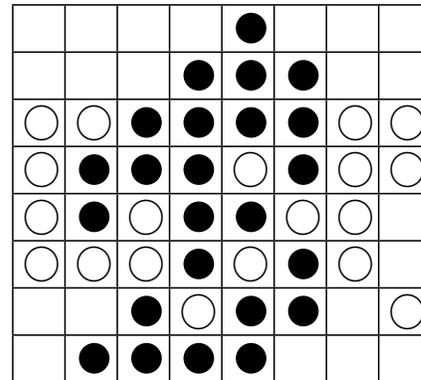
2. White to play.



3. White to play.



4. White to play.



5. White to play.

1. I can't remember having had a boring game against Paul Ralle, and this game from Round 2 was one of the most exciting, as perhaps you can tell from the position.

First of all, who do we think is winning? The critical region is the North-East. Black (your beloved Editor) is due to get two of the three moves here, but the natural sequence h1-g1-h3 leaves White with a lot of discs and parity. It seems better to try to force White to play g1, when Black gets both h1 and h3. That will be an overwhelming finish, and Black can probably afford almost anything to bring it about. Conversely, it is worth a lot to White to force Black to move first into that region.

So 49g6 is the natural move, playing into the odd region. Now White is not going to get any swindles in the South-West, and g7 achieves nothing, so his only option is 50h7. But this is annoyingly good, as 51g7 is met by White playing h8 and g8. So Black's only hope is to garner the East edge, and hope that there are enough discs. So: 51h3 or 51h1? I played 51h3 and got 31 discs. 51h1 gets 31 as well, but he has to play very accurately: 51h1 52g1 53h3 54a8 55a7 56c8 57b8 58g7 59h8 60g8 (White gives up his parity advantage in the SW, but gains most of the South edge). In retrospect taking the corner looks right, as I don't really want to have to play out h1 and g1 at the end.

Back to the original position. You should satisfy yourself that 49h1 really isn't getting enough to win, but is there anything else? Remember that all that is required is to play out the five squares in the South-East, and parity should do the rest. So how about 49g7!? Now White has no swindle: if 50h7 then 51g6, if 50g8 then 51g6, if 50h8 then 51h7, and if 50g6 then 51h7. This is logical enough, but frightfully unnatural. After Imre Leader first suggested 49g7, one of the West's leading players immediately remarked: "Well, you can forget that, for a start."

[POLYGON reports that 49g7 indeed wins, although more narrowly than I'd guessed: perfect play after 49g7 is 50h8 51h7 52a8 53a7 54g8 55g6 56c8 57b8 58g1 59h1 (P) 60h3, which is 33-31. There is another win by playing out 49c8 50a8 first, then going to g7.]

2. This is from my Round 5 game against Johan Englund. I (White) am winning easily. This is what happened. 46g2 47h1 48g1 49a1 50a2 (P) 51a8 (P), and all of a sudden it wasn't so easy. The problem is that White is going to want to play g7 someday, but then a reply to g8 gives Black a lot of discs. I tried 52c8, but Black played 53e8 (cutting himself off from an even region) 54f8 55c7 56b8 57b7 58g7 59g8 60h8 33-31. In fact, I could have eked another few discs out of this, but I really shouldn't have needed to.

I'm not quite sure what it is about the South region that makes it difficult for White to make progress in, but I think it's just that it's not 'full' enough. White wants something to do after taking a8, preferably taking the South edge as soon as possible. Thus, with hindsight, I recommend 46c8. Black won't want to take b8, as that makes things very easy after something like 48e8 49f8 50c7, nor will he like the look of 47c7 48e8 49f8 50g8. 47e8 looks better, but White can continue 48c7 49b8, and now get on with 50g2. As you will see, this now works much better.

I don't know what the lesson here is. I would expect 46g2 et seq. to win comfortably about 99% of the time, and I failed to notice that this is the other 1%. Perhaps the only thing to say is that it would have been easy to look ahead at the position at 52, spot that there were no obviously winning plans, and therefore play it safe and go somewhere else. Sadly, I seem to remember that I went through

the first part of this process, but played 46g2 anyway on the grounds that I was bound to find something later.

[POLYGON reports that I am indeed winning at 52. The best line is 52f8 53c7 54b8 55b7 56g7 57h8 58c8 59g8 60e8, 27–37. After 52c8 53e8, I can still draw, but only if I find 54g7 55h8 56c7 57b8 58f8 59b7 60g8. Meanwhile, 46c8 is also winning. 47c7 in fact gets one more disc than 47e8 (after 46c8) The best line after 46c8 is 47c7 48g1 49a1 50a2 51h1 52g2 53b8 54a8 (P) 55b7 (P) 56e8 57f8 58g8 59g7 60h8, 25–39.]

3. This one is from the penultimate round. I was White against Didier Piau. Had I won this game, I would have been paired against Hideshi Tamenori in the last round. Had I gone on to win that, I would have been in a play-off for the fourth semi-final spot. That's as close as the British got this year, folks!

Meanwhile, I seemed to have accomplished phase 1 of this grand plan. He is very short of moves, and 40b7 at once looks mighty tempting, since after 41d1 42f1, he can't seem to cut the diagonal. Like one is supposed to, I looked around for something better, and soon found 40f1 41d1 42h4 43h6 44g2. This also looked like a very clear win, as it seemed he'd have to play a2 or a7 almost immediately. General principle: if you have a choice of clear wins, go for the one that fills in all the holes, so nothing nasty can possibly happen to you. In retrospect, 40f1 is very clear-cut.

I, of course, played 40b7. Now he found 41d1 42f1 43g2. Had I seen this sequence, I would have gone for 40f1. Next, I chose 44h4. This would have been a win, except that Didier made me flip f2 and g3 as well as g4. The largeish crowd gasped, Didier played 45a8, and now it's extremely complicated, when it really shouldn't have been.

[POLYGON reports: My next move, 46h1, is a 33-31 loss. At 46 the best line is 46b2 47a7 48h1 49h2 50b1 51a2 52a1 53h7 54h6 55g7 56h8 57g8 58b8 59d8 60e8, 28-36. 40f1 is indeed a clear win.]

4. Not one of my games, but the second Tamenori-Rose semi-final game (see p.30). Tamenori has just played to g2, turning along the row, among other directions. The problem for White is that, if Black gets to h8, he may have to reply g7, and then Black figures to get both b8 and a8. Meanwhile, White can cut neither the c3–f6 diagonal nor the c7–g3 one. Rose played 48d1 49c1 50h1 and fell into the trap mentioned above. I don't understand 50h1: the only try here is 50b2. Now 51f1 52h1 53b1 54g7 wins for White, so Black has to find 51a1 52b1 53f1 54h1 55h2 56g1 57b8 (note the timing) 58a8 59h8 60g7, 36–28. (Don't blame POLYGON if that's wrong.) POLYGON confirms that the only way to win at 48 is 48c1 49d1 50f1! (Note the difference between this move order and 48f1 49d1 50c1, by the way: White wants Black wedged.) Now 51h1 is met by

52g1, so Black's only shot is 51g1. White is forced to play 52b2 53b1 54g7 55a8 56b8 57a1 58h8 (P) 59h1 60h2. All I can say is that, if Brian had worked all that out, he would certainly have earned his win!

5. This is a rare win for me (Black) over Imre Leader. Here it is Imre to move at 40. We both decided that his move 40c2 was a blunder, probably a game-loser. We were right, but not for entirely the right reasons!

At first sight, it looks like a relatively simple position: Black is running out of moves. White has a tempo with g8, and if he plays it immediately then Black has to respond with b7 (h5-h6 is just a pair). But in fact that faces White with an uncomfortable choice: he must either play a8-f8-a7-h8, with Black securing rather many edge discs, or play elsewhere and allow Black to gain a tempo with f8-a8-a7. My impression at the time was that White would probably win with the first line, but that my best hope was to get Imre to play it. Imre was naturally hoping to get a clearer win, so he played 40c2. My only move was 41c1, but now notice that 42g8 43b7 44a8 45f8 is horrible for White, as he has no access to a7. (The c5 disc was flipped when Black went to c1.) So White had to carry on playing to the North. 42d1 43f1 achieves nothing, so 42f1.

My idea was now to play g1 and g2, while White plays d1, so keeping him off the a7-g1 diagonal until after he has taken the h1 corner, letting me wedge on the East edge. But note I have to play g2 first: if 43g1 then 44b7 is a little embarrassing. So 43g2 44g8 45b7 46d1 47f8 48a8 49g1 50h1 51a7 ..., and Black won easily enough.

All well and good, now over to POLYGON. At 40, f8 draws and the rest lose! The best line is 40f8 41b7 42g1 43f1 44d1 45c2 46c1 47g8 48a8 49a7 50h8 51g7 52g2 53h1 54h2 55b1 56b2 57h5 58h6 59a2 60a1. After 40c2, 41c1 is correct. 43g2 is only drawing: a winning move and typical line at 43 is 43h6 44h5 45b7 46a8 47a7 48f8 49g7 50b2 51g1 52h8 53g8 54g2 55h1 56h2 57a1 58a2 59d1 (P) 60b1, 35-29 (I didn't actually check this for optimality in the sense of disc count). 44g8 turns it into a loss again. The drawing line at 44 is 44f8 45g8 46b2 47g1 48d1 49h2 50h1 51a1 52b7 53h5 54b1 55a2 56h6 57a7 58a8 59g7 60h8. Black is winning from 45 onwards.

Burple. Neither of us were looking at all the many and various effects of f8, since we were assuming that White was going to play g8. Very closed-minded. As I see it, 40f8 gives White the choice of g8 (which rules out b7 for a while) and b7 (conversely). So it's no loss of tempo, whereas 40g8 is. In that line, 42g1 is a pure and simple edge-grab. White forces Black into g8 after all, and then he has just enough already, plus parity at the end, to draw. Let me remind you, in the original position, it looks as though Black is running out of moves!

The Endgame: the final Count *by Salvador Rockinghorse.*

The Editor recently received a letter from someone describing himself, with apparent justification, as “a mediocre player.” He had the audacity to think himself worthy to criticise that excellent book *Othello: Brief and Basic*, believing he had noticed something wrong in section 17 (The Endgame: the final count). In reality, he had merely misunderstood the suggested method for endgame disc counting. The Editor naturally turned to someone of my renowned intellect to explain the finer points in greater detail to that numbskull of a correspondent. I trust that others of that legion of players of lesser ability than myself will also learn something from my exposition.

[*Editor’s Note: Actually, I just couldn’t resist the pun. See Feinstein A-Go-Go for Count Rockinghorse’s previous appearance in these pages.*]

I always use Ted Landau’s suggested method for endgame disc counting, which is this. When I count a proposed line, I count, for each of *my* moves, the massive number of discs I am to flip, and also 1 for the placed disc. For each of my miserable opponent’s moves, I count only the pitiful number of discs he flips, and do not add 1 for the disc he places. This lack of symmetry caused the confusion in our correspondent’s so-called mind. That the system is correct is evident, at least to one of my genius, since it amounts to counting the net change in my own number of discs. To spell this out further: when I make a move, I gain one disc for each and every disc flipped, and also gain one for the disc I actually play. When my opponent moves, I lose one disc for each disc he turns.

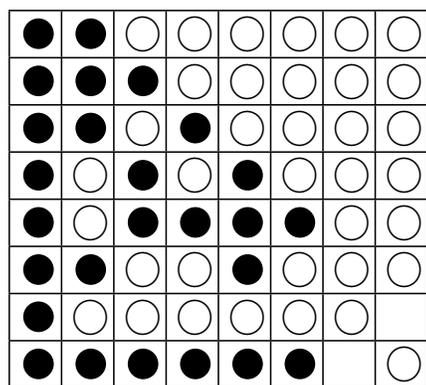
I have been told that not all players use this method. Some merely count the discs flipped by each player, without regard to the disc placed, and others always count one for a disc placed by either player. Possibly the players concerned do not have the mental capacity to cope with my more sophisticated system, or possibly they are merely ignorami. Whatever, the fact remains that they are using fundamentally incorrect algorithms, as we in the trade have it.

It turns out that both of these methods will unfortunately lead to the player making the correct choice when comparing alternative moves in the endgame, *provided that there are no passed moves*. The reason for this is again blindingly obvious to me: with no passes there are no differences between the number of placed discs in the various lines, so these cancel out and one is only comparing the number of flipped discs. If there are passed moves, those with an incorrect method may well get their just desserts.

Consider the endgame opposite. If Black goes to h7, he will flip seven discs, and then White will flip two. If he goes to g8, he will flip one disc, White passes, and then Black flips two more discs. Which should Black play?

A player who always counts one for the disc placed may argue like this. By playing 59h7, Black’s gain is $7 + 1$ and White’s gain is $2 + 1$, leaving a net gain

of 5 to Black. If instead Black starts with 59g8, his gain is 1 + 1 and then 2 + 1, again a net gain of 5 to Black. Therefore it does not matter where Black goes.

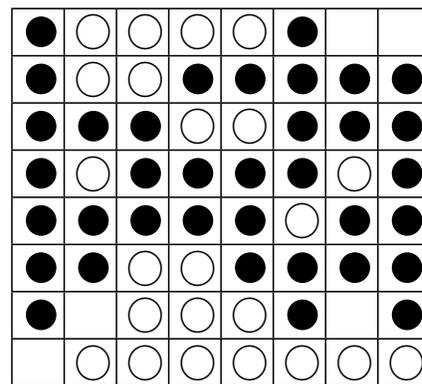
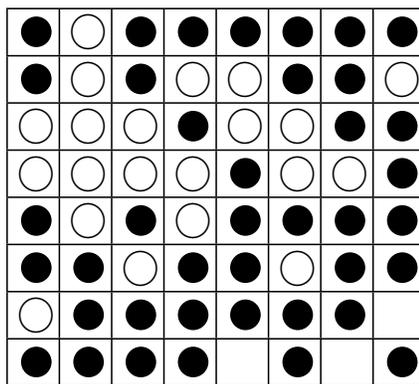
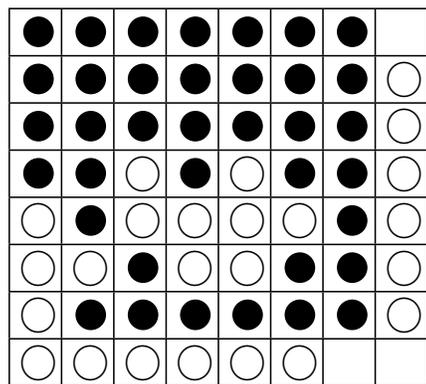


Black to play.

Those among you who ignore placed discs completely will have got that one right, but now try the above position with the b7 and c7 discs turned black. Now 59h7 still leads to a tie, but 59g8 wins 33-31. But if you are uncouth enough to count 59h7 as $+5 - 2 = +3$, and 59g8 as $+2 + 1 = +3$, you will not know what to do!

The conclusion is that, in positions with passes, there is only one correct method. Everything else is incompetent, and if I had my way, I'd throw you out the B.O.F.!

The Editor has insisted that I put in some positions for you to try out. White to move in each case.



Editor's Note: The third position above comes from a real game I played in the 1986 Paris Open. I was White, and was, as you can see, winning easily. For once in my life I had enough time to think about scratching out as many discs as possible, and the move I played (the correct one) turned out one disc better than the obvious line (getting four of the last five moves). Normally this wouldn't have mattered in the slightest, of course, and I might even have played the so-called 'worse' line for aesthetic reasons, but this was Paris, and the tie-breaker was disc-count. Yes, I was tied for second place; yes, I made the Final; and yes, it was by one disc! – Graham.

The 1990 Cambridge Xmas Tournament *by Magnus Maestro.*

Pete Bhagat won this. That's not actually the main story. Graham Brightwell was second, since even he couldn't find a tiebreaker which put him on top. That's not the main story either.

The event was held on December 9th, the Sunday after the big freeze, so we were especially pleased to see Garry Edmead and Guy Plowman trek over from Wellingborough. [*Where's that? – Ed.*] But overall the turnout of 10 was a little disappointing. This may have been due to the extensive advertising campaign, which appears to have consisted of a series of phone calls from Imre to Pete. None of this is the main story.

In Round 1, Imre Leader lost to Aubrey de Grey. This may not seem like much. After all, both these players are among the most experienced in the country, and they know each other's play very well, so one would expect Aubrey to win from time to time. Indeed, but the truth is that Aubrey has never before beaten Imre in a tournament. So, there you go.

In Round 2, Imre Leader lost to Garry Edmead. This is not, in itself, earth-shattering. Garry has had one or two notable victories in his brief career to date, and this is doubtless not the most remarkable. [*See WANTED, p.28 if you must know what is – Ed.*] Still, it's encouraging for a young, up-and-coming player to know that even the nation's best is beatable. [*Quit the patronising and get on to Round 3 – Ed.*]

In Round 3, Imre Leader lost to Alex Selby. Now, Alex hasn't been around as long as Aubrey, but he has taken many notable scalps (usually Pete's) on his meteoric rise to the top. However, this was the first time he has beaten Imre. This might be a good moment to mention that Alex went on to beat Pete in the last round and finish third, just while you're not taking things like that in.

In Round 4, Imre Leader lost to Adelaide Carpenter. Well, actually he didn't. This was Adelaide's first tournament, so it was perhaps asking a little much of her. No, they didn't draw either. In fact, it gets a bit boring now, as Imre went on to win his last three games. In fact, to maintain your interest, I should point out that Imre managed a higher disc-count than Pete, or in fact, anyone else in the tournament.

Final scores, which are a little distorted because Garry and Guy had to leave after five of the six rounds: 1.Peter Bhagat 5/6, 2.Graham Brightwell 5/6, 3.Alex Selby 4/6, 4.Aubrey de Grey 3.5/6, 5.Garry Edmead 3/5, Imre Leader 3/6, 7.Guy Plowman 2.5/5, 8.Alec Edgington 2/6, 9.Matthew Selby 1/6, 10.Adelaide Carpenter 0/6.

Opposite we have three games from the event, kindly typed in by Imre Leader, which is why they're not on the cover!

60	34	31	33	22	24	57	56
48	47	6	15	17	8	51	27
37	19	5	3	16	7	21	26
14	11	4	○	●	2	9	23
44	20	12	●	○	36	28	10
49	18	30	13	1	45	29	25
50	59	39	32	38	52	46	53
58	43	42	35	40	41	55	54

Leader 30 de Grey 34

57	42	41	32	43	44	55	54
39	58	31	33	10	12	53	56
36	26	40	18	5	11	25	17
34	29	7	○	●	4	14	22
38	9	6	●	○	1	13	23
35	37	21	16	3	2	15	46
45	50	30	19	8	20	48	47
60	59	24	27	28	52	51	49

Edmead 38 Leader 26

58	22	21	16	43	31	44	54
15	57	8	11	23	24	45	55
12	17	5	3	7	20	27	30
14	9	4	○	●	2	25	32
13	18	10	●	○	29	28	33
37	47	26	6	1	35	40	36
50	48	34	19	39	41	56	59
49	51	52	38	46	42	53	60

Leader 30 Selby 34

A Glossary of Useful Terms *by Susan Switness.*

The author wishes to warmly acknowledge the technical assistance of world-renowned expert (q.v.) Dr.I.B.Leader in the preparation of this article.

We have received a number of complaints from people attending Othello tournaments, concerning the ‘cliquiness’ of the experienced players, and in particular the obscure jargon bandied around. I hope the following article helps to clear up some of the confusion.

(S)he took an edge: Because I had played so well, my opponent was forced to take an edge in order not to run out of moves immediately.

I took an edge: I judged that the best way to force home my advantage was to take an edge and run my opponent short of moves.

I got well ahead, but there wasn’t a win: I threw it away in the ending.
Copyright: P.Bhagat.

P.S. I won anyway: Despite all the troubles of the world that descended on me during this game, as I have explained at great length to my enthralled audience, my opponent ended up blundering away the game. *Copyright: G.Brightwell.*

I have nothing to prove: I can’t be bothered to come to your tournament. *Karsten Feldborg was reputed to have given this as his excuse for not attending the last Paris Open.*

An interesting move: A move I hadn’t seen.

A trendy move: A move that would be extremely bad except for some clever tactical point.

A Shaman move: A trendy move that is extremely bad anyway.

Och! Crampons! Gleep! Wurg! Moink! ** me sideways!:** Expletives used to denote an interesting or trendy move. None have any particular meaning. The novice should note however that these are not synonyms, and the

appropriateness of the phrase depends on the position on the board and, more crucially, on the speaker. Thus for instance ‘**** me sideways!’ should never be used except by Aubrey de Grey. As a first step, the reader is advised that ‘Och!’ is a good all-purpose exclamation. ‘Och!’ is copyright Paul Smith, ‘Crampons!’ is due to Peter Bhagat, ‘Gleep!’ and ‘Wurg!’ are Feinsteinish, ‘Moink!’ is Brightwell, and the final phrase is trad., arr. A.de Grey.

You expert! Turtlehead!: Phrases to be directed at the opponent after (s)he has committed some incredible stupidity. Best used after the game has been won. *The first recorded use of ‘You expert!’ is in Homer, whereas ‘Turtlehead!’ is of more recent vintage, being invented by Karsten Feldborg in a botched attempt to create some craze involving turtles.*

That may not have been your best chance: That was a horrible blunder. *First used by P.Bhagat to A.Kling at the 1987 Worlds.*

What am I going to play against you?: Plaintive cry issued by Imre Leader when paired against a frequent opponent. Content-free.

A dangerous up-and-coming player: Someone I’ve lost to.

A Cambridge player: Someone who, for an extended period, has played Othello in Cambridge. The player did not necessarily learn the game in Cambridge, nor is (s)he currently resident in Cambridge. Used in the phrases “Cambridge players are doing really well” or, more commonly these days, “Cambridge players are doing really badly”—i.e., only five of them are in the top six.

Bhagat unwedging move: The edge looks like this:



and White plays b1. Exclusively used when the move is good (P.Bhagat) or extremely bad (typically White has forgotten that h1 is black) (everyone else). *Reportedly from an offhand game Sharman v. Bhagat.*

Italian move: A very good move, which suffers from the disadvantage of not being legal. Typically, the move flips one piece diagonally, except that the square on the far side is empty. *There is a documented case of the move having been played once by an Italian, and since then the entire nation has been under suspicion.*

I played an experimental opening: Very poor excuse for losing to a lesser player. *Copyright D.Shaman.*

Touchdown!: Exclamation of joy or appreciation, which would be particularly appropriate after you have read this article. Especially effective when spoken with a Danish accent.

Syncopated Cerebrations by Sid Cox.

	○	○		○	○	○	
	○	●	○	○	●	○	
	○	○	●	●	○		
		○	●	●	○	○	
	○	●	○	○	●	○	
	○	○	○		○	○	

Black to play

Some years ago there was a letter in Othello Quarterly asking what was the largest possible number of moves that a player might ever have to choose between in an Othello game. To my knowledge, that question has not been answered. Here is my attempt at the solution.

Can any of you improve on this total of 32 moves? The position must be a plausible Othello position, i.e., the four central squares must be occupied, there can be no isolated groups of pieces, etc. Send me your attempts, and I will publish

the best improvement in the next newsletter.

[*Editor's note: Sid Cox can be reached c/o David Haigh. Readers may also care to contemplate whether the above position is in fact legal and, if not, what the maximum number of available moves in a legal position is.*]

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In his book “Metamagical Themas”, Douglas Hofstadter describes a game he invented called *Mediocrity* in which the winner of each game (for three players) was the one with the *middle* score, and the overall winner of a series of games was the one with the *middle* total. This has inspired me to think of a new way of scoring an Othello game and tournament. The idea is to reduce the ferocious animosity and bitter disappointment which sociologists tell us inevitably occur in competitive events [*Hmm. That's what I play the game for! – Ed.*], and to encourage players to try to play games which result in as many draws as possible. Think of the friendly and co-operative atmosphere that would prevail if everyone was trying to draw with their opponent!

To make things as equitable as possible, at the end of the game both players always receive the same score. Since this must be a maximum when a draw occurs, both players will get the smaller of the two disc-counts. The winner of the tournament is the player with the highest total score. I don't think it should be the player with the *middle* total score as in *Mediocrity*, because this would encourage players to try to win or lose the odd game, which would be contrary to the spirit of the thing.

I have even thought of a good name for this variant of Othello. By analogy with such things as “Horse Chestnut”, “Horse Radish” and “Horse Mushroom”, where the prefix “Horse” seems to mean an alternative version of the original, I have named this game “Horse Othello”. On second thoughts, in consideration of our younger players, perhaps “Gee Gee Othello” would be better.

The Rating List *maintained by David Haigh.*

[Apologies: the technical problems concerned with getting the rating list in the new print size will have to wait for next time – Ed.]

In the Cambridge Xmas tournament two years ago, Peter Bhagat performed like an England cricket team, and sunk to third in the all-important British rating list. Rumours were put about that he was finished, over the hill, and generally not good enough for the modern game. This newsletter was the only one to stand behind him, and predict that he would Return. (Admittedly, Pete had to censor some of the things we wanted to write in his ‘defence’.) Now, like a Phoenix from the Ashes, Bhagat is Back. He stamped his authority on this year’s fiendishly strong Cambridge Xmas tournament (see page 40), and forced his way back to the very apex of British Othello. Ever fearless, this newsletter predicts that he will stay there for at least a month.

[*In case you’re wondering, this article was not written by Pete. We also do not wish to imply that Pete’s performance has any implications for English cricket.*]

What is really happening is that the top three players are all in something of a decline, and if things continue at this rate then Neil Stephenson should become British number 1 in about two year’s time—unless one of Messrs. Handel, Plowman or Edmead gets there first.

The first number below is the number of rated games played: the second is the rating.

1 Peter Bhagat	177 1863	32 Phil Brewer	47 1305	63 Roy Arnold	89 1055
2 Imre Leader	167 1859	33 Rob Cannings	27 1304	64 Tim Wong	5 1050
3 G. Brightwell	154 1824	34 Gary Read	59 1299	65 Chris Lund-Yates	12 1049
4 Neil Stephenson	103 1776	35 Gary Baker	66 1282	66 Annemarie Clemence	13 1047
5 Alex Selby	103 1677	36 Robert Verrill	26 1279	67 Neil Parrish	53 1045
6 John Lyons	103 1656	37 John Bass	25 1275	68 Martin Craven	6 1018
7 Joel Feinstein	150 1639	38 Andrew Burgess	53 1269	69 Jim Brewer	44 1015
8 David Sharman	54 1629	39 Matthew Selby	36 1254	70 Leeroy Moxam	35 1008
9 Paul Smith	110 1618	40 Colin Graham	63 1252	71 Roy Morley	13 1007
10 Michael Handel	104 1613	41 Julian Richardson	53 1236	72 Alison Hughes	38 1000
11 Aubrey de Grey	165 1588	42 David Haigh	195 1235	73 David Guy	18 995
12 Guy Plowman	53 1581	43 Lee Evans	19 1231	74 Sui Cheng	6 990
13 David Stephenson	97 1529	44 Stuart Routledge	7 1223	75 Maurice Kent	10 988
14 Helena Verrill	98 1528	45 Keith Ringrose	43 1205	76 Tallis Haydn-Davies	4 963
15 Garry Edmead	48 1515	46 Samuel Gardner	8 1204	77 Steven Coates	11 955
16 Ian Turner	56 1511	47 David Moore	12 1198	78 Pierre Courtney	12 952
17 Ken Stephenson	96 1489	48 Robert Stanton	100 1190	79 David Rogers	6 922
18 Andrew Blunn	26 1480	49 Adelaide Carpenter	6 1179	80 Edward Wilson	7 889
19 Alec Edgington	110 1473	50 Simon Turner	60 1176	81 Michael Penrose	20 859
20 William Hunter	67 1457	51 Trevor Penrose	19 1175	82 Paul Taylor	37 842
21 Tim Williamson	92 1456	52 Iain Forsyth	174 1167	83 John Owens	15 841
22 Jeremy Das	120 1434	53 Sepehr Taheri	6 1143	84 Graham Parlour	71 839
23 Mark Wormley	157 1427	54 Andrew Hannam	12 1129	85 Ashley Hammond	8 837
24 Marcus Moore	71 1421	55 Iain Barrass	48 1124	86 Anthony Williams	6 813
Andy Gannaway	63 1421	56 G. Haydn-Davies	3 1097	87 Phil Marshall	6 812
26 Jeremy Rickard	49 1396	57 Donald Baker	39 1082	88 Eileen Forsyth	72 792
27 Jeremy Benjamin	102 1386	58 Rodney Hammond	28 1070	89 Winifred Brown	24 784
Crichton Ramsay	53 1386	59 Wayne Clarke	14 1066	90 Mary Bell	24 721
29 Dilip Sequeira	63 1371	Tracy Monk	6 1066	91 Sarah Parrish	13 714
30 Mark Atkinson	62 1358	61 Jim Hall	6 1065	92 Elizabeth Braim	3 454
31 John Beacock	51 1346	62 Stephen Turner	7 1064	93 Space Filler	1 1